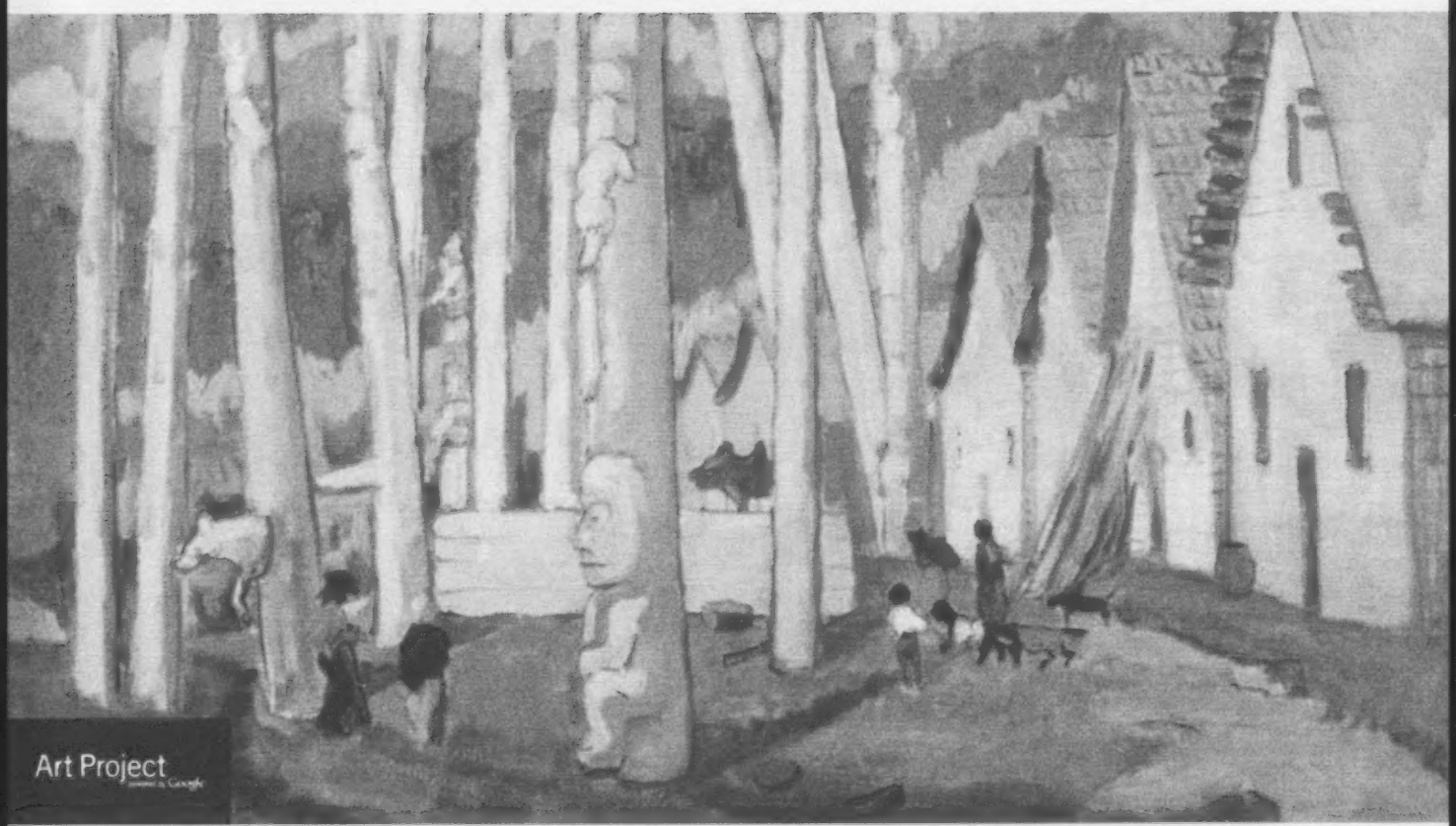
The Royal BC Museum

Annual Report
2013 – 2014



The Royal BC Museum brings British Columbia's stories together. Our collections, research and presentations enable us to tell the stories of BC in ways that enlighten, stimulate and inspire. By exploring our human history and natural history, the Royal BC Museum advances new knowledge and understanding of BC, and provides a dynamic forum for discussion and a place for reflection.

Cover Image

Kispiox Village, 1912, is one of 26 precious Emily Carr paintings that had long been stored out of view in the BC Archives for lack of display space. Thanks to an agreement with the Google Cultural Institute, it is now accessible to art lovers, scholars and researchers around the world, helping spread awareness of BC's rich history through the works of one of her great treasures.

Archivists and curators worked together to determine which items in our collection pack the visual punch that would make them exciting additions to the Google Art Project website. Our initial offering of 81 items included paintings by Emily Carr and other artists, stunning gold and silver jewelry by renowned First Nations artists and ethnographic artifacts.

See the Royal BC Museum collection at
http://www.google.com/culturalinstitute/project/art-project.

Laphria fernaldi (Order Diptera: Family Asilidae) – Bee-like Robber Fly

All Robber Flies are fierce predators of other insects. This genus mimics bumblebees by being very hairy and similarly coloured. The entomology collection includes more than 5,200 Robber Fly specimens from different locations in British Columbia.
RBCM ENT998-004667

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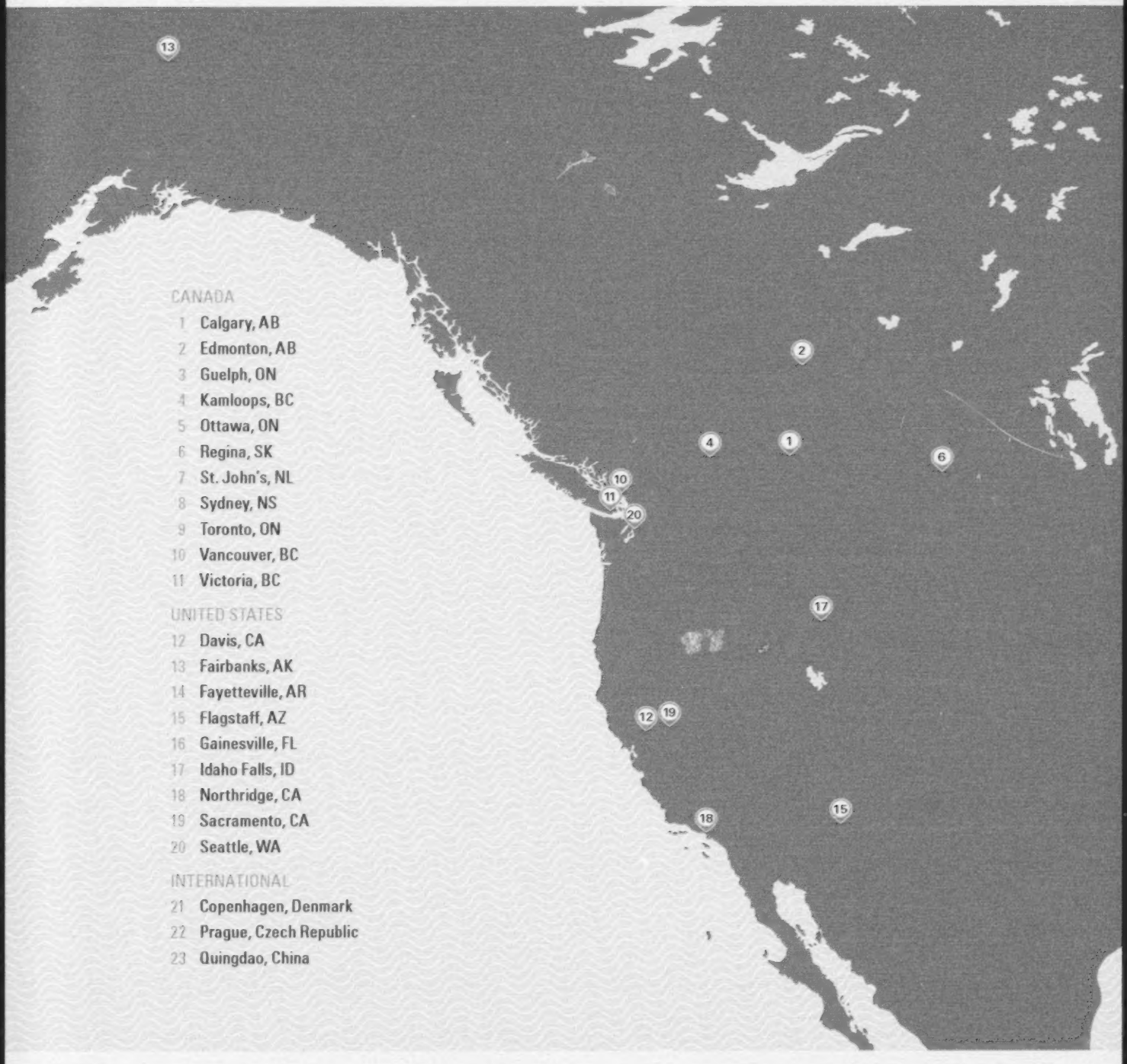

CANADA

1 Calgary, AB
2 Edmonton, AB
3 Guelph, ON
4 Kamloops, BC
5 Ottawa, ON
6 Regina, SK
7 St. John's, NL
8 Sydney, NS
9 Toronto, ON
10 Vancouver, BC
11 Victoria, BC

UNITED STATES

12 Davis, CA
13 Fairbanks, AK
14 Fayetteville, AR
15 Flagstaff, AZ
16 Gainesville, FL
17 Idaho Falls, ID
18 Northridge, CA
19 Sacramento, CA
20 Seattle, WA

INTERNATIONAL

21 Copenhagen, Denmark
22 Prague, Czech Republic
23 Quingdao, China

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Message from the Board Chair to the Minister Responsible

Honourable Coralee Oakes, Minister of Community, Sport and Cultural Development

I am pleased to present this 2013/14 Annual Report on behalf of the Board of the Royal BC Museum, addressing commitments made in our Service Plan 2013/14 to 2015/16. During this fiscal year we continued to meet our accountabilities as set out in Government's Letter of Expectations. At the same time, we took significant strides towards our longer-term goals.

Our strategic priorities are:

1 Create a unique Royal BC Museum experience;

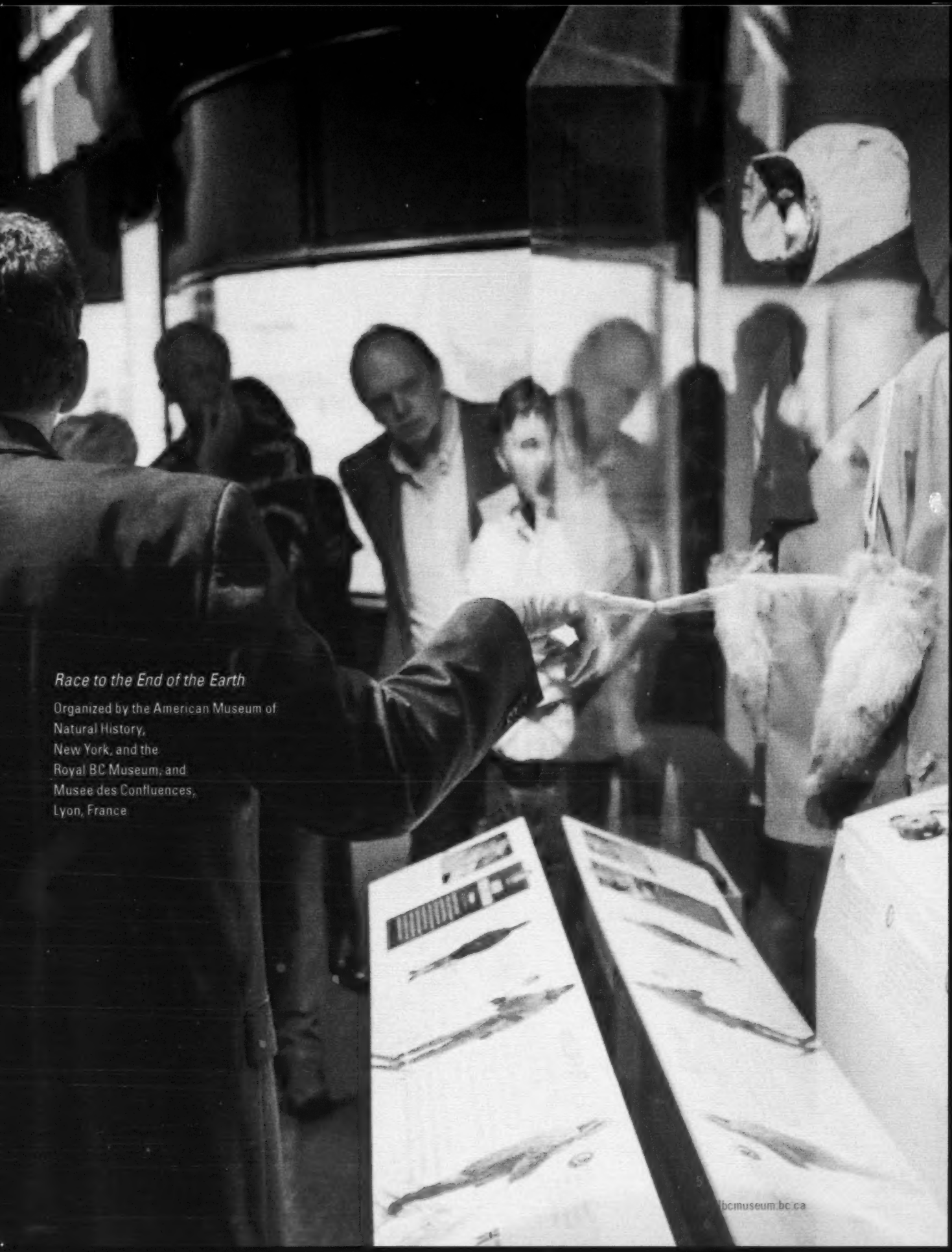
2 Strengthen our digital infrastructure and reputation;

3 Enable greater access to our collections and archives while improving their long-term care (this goal was changed from "Create a new BC Archive and Collections Centre" to reflect our multi-faceted approach to better access and care); and

4 Develop as a progressive organization.

In May 2013 we launched *Race to the End of the Earth,* a stunning 2438 sq. m. (9000 sq. ft.) exhibition from New York's American Museum of Natural History. In November we presented the 2013 *Wildlife Photographer of the Year* from the Natural History Museum in London, the third year running for this highly popular exhibition. We began advance marketing for the travelling exhibition *Vikings: Lives Beyond the Legends,* to open in May 2014, and for *Our Living Languages: First Peoples' Voices in British Columbia,* launching in June, a collaboration between the Royal BC Museum and the First Peoples' Cultural Council. We also started developing our major exhibition, *Gold Rush! Eldorado in BC,* to open in 2015. We continued to offer an array of popular seasonal activities, children's camps, *Behind the Scenes* tours, as well as talks and events for all ages based on our exhibitions and on our collections.

Completely subscribed for the 2013-14 school year, the HSBC-supported on-site programs offered learning opportunities for students from Kindergarten to Grade 11. Other sold-out events included the first-of-its-kind *Night Shift* – for young professional audiences, highlighting archival and cultural history collections – and *Archival Boot Camp,* a workshop to which people bring their research projects and learn how to search the archives.



Race to the End of the Earth

Organized by the American Museum of Natural History, New York, and the Royal BC Museum, and Musee des Confluences, Lyon, France

bcmuseum.bc.ca

In consultation with our online advisory group of teachers and librarians from across the province, we have been building our Learning Portal, to be ready for the 2014/15 school year. The portal, which is to be the first component of our *Atlas of British Columbia,* will bring text, images, audio and video from the museum and archives to educators and students around the province.

We ramped up digitization efforts for our archives and moved forward digitizing some important historical collections – including 10 gold rush-era albums by photographer Frederick Dally – and developed a digital system to manage our collections. This critical digitization work underpins our conservation/preservation goals, the launch of our new Learning Portal and our business development plans. Through digitization we can provide broader and more in-depth access to our archives and collections. In 2013,

Frederick Dally albums

The Sheepshead shaft at Williams Creek; left, McLehanie; centre, unidentified; right, Hance. 1868
BC Archives A-02049

collaborating with the Google Cultural Institution, we made accessible several precious Emily Carr and First Nations artworks long kept in storage for lack of display space.

In December we welcomed two new members to our Board: Heidi Dale-Johnson, and The Honourable Steven Lewis Point, OBC, LLB, former Lieutenant Governor of British Columbia.

For 2013/14, we had a annual surplus of $22,000 despite considerable resource challenges, including a $640,000 gap from forecast admissions revenues. To manage for this shortfall, we delayed some planned projects, and deferred hiring. We did not increase salaries or benefits.

Historically, the bulk of the Royal BC Museum's admissions revenue is generated over the tourism season, with a special exhibition typically opening in anticipation of seasonal tourism traffic. In 2013/14, our feature exhibition did not live up to expectations for admissions numbers. Some of this shortfall can be attributed to the sluggish global rebound of tourism numbers over the last years, and 2013's historically significant weather: the sunniest summer since 1937, when tracking began on rainfall statistics, which kept visitors outdoors. Looking forward, there is little the Royal BC Museum can do to predict the weather, but we will continue to identify and deliver the most appealing feature exhibitions for the widest possible demographic.

For much of the year we were missing some key positions: a vice president of visitor engagement and experience, a sponsorship specialist, a major gifts manager and a business development manager. With some of these positions now filled or about to be filled, we look forward to increased performance in these areas. Despite these challenges, we managed to put in place realistic building blocks that will allow us to move forward on our goals. Our surplus, while below projections, matched that of the previous year.

Although economic conditions are expected to continue to be tight, we are confident in the strength of our vision, the commitment of our people and partners and our ability to combine rigorous planning with adroit management.

We are very grateful for the ongoing support of the Minister of Community, Sport and Cultural Development and the provincial government. Central to our success is the support we receive from the Boards of the Royal BC Museum Foundation and the Friends of the BC Archives, our funders, sponsors and commercial partners, and our passionate volunteers and associates.

Our thanks also go to the hundreds of thousands of visitors to our physical and virtual sites for joining us on this journey of discovery about British Columbia and its place in our world.

S Sanatani

Suromitra Sanatani
Chair, Board of Directors

Message from the Chief Executive Officer

We need to find new ways of working on a larger stage. We need to collaborate more. Museums need to affiliate themselves with the political, the economic, the global. What we need, in effect, is to look beyond our boundaries.

From ***Museums at the Crossroads? Essays on cultural institutions in a time of change,*** by Jack Lohman, published 2013 by the Royal BC Museum

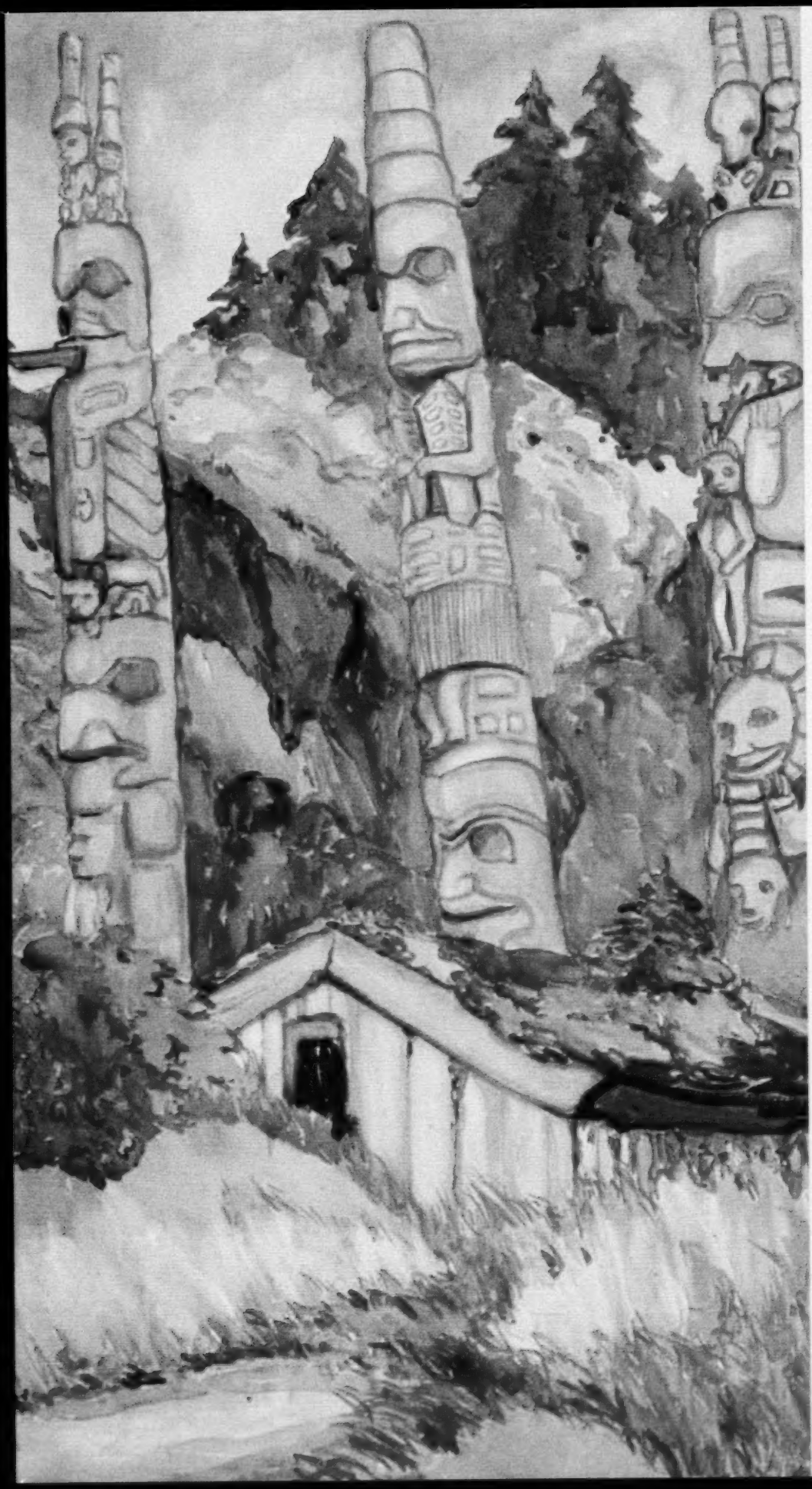
The great strength of museums has always been that they looked inward: gathering, studying, preserving the past. Today we have an opportunity – more than that, a responsibility – to look outward. We need to reach out to wider audiences, other institutions, other nations. We must relate to diverse ages, cultures, locations, languages and communication styles. And we must engage the public for whom we are working, and encourage their participation. Only by doing so can we maximize our value to society, and capitalize on it.

We reach out by sharing the wealth of our materials and expertise, through culturally inclusive exhibitions, and via our online communications. This activity extends the BC brand, supporting it with a significant measure of cultural diplomacy to influence visitors, new arrivals and nations with whom we seek to do business.

This year our artifacts and archives were on display in 53 locations around the globe. We have agreed to support London's Dulwich Picture Gallery with a significant loan of 26 Emily Carr paintings, drawings and sketches for a major exhibition opening in November, after which our works will go to the Art Gallery of Ontario.

In September, a previously unseen group of Carr's works attained worldwide exposure when we joined the Google Art Project. An eventual dedicated onsite gallery is part of our masterplan, so we can share more of the artworks in our collections, but we actively pursued this partnership as another way to share the diversity in our collections.

We have expanded our national and international partnerships and collaborations. Last year we signed a Memorandum of Understanding with Canada's Museum of History. This year, I worked with them on a national committee focused on building up a partnership network. The Museum of History will contribute funds, expertise and materials to our gold rush exhibition, and will host the exhibition after British Columbia.



Google Art Project

Haida Totems,
Cha-atl, Queen Charlotte Island
1912

China was a significant focus in 2013/14, as we prepared for an April visit to museums in Hong Kong, Guangzhou, Suzhou, Beijing and Nanjing, in addition to sharing conservation expertise and discussing the exchange of artifacts and exhibitions. We hosted tours for Chinese-Canadian, Chinese-American and international communities, scholars and visitors to the museum and archives, to encourage the understanding and further utilization of our collections and holdings.

We advanced the process of including the Douglas Treaties in UNESCO's Memory of the World project. As part of this work, we obtained agreement from all the First Nations groups listed on the treaties. Work is well underway on the Canadian Commission for UNESCO's annual general meeting to be held at the Royal BC Museum in June 2014, as part of a collaboration with the University of Victoria.

Closer to home, we have provided office space to the BC Museums Association, giving them greater access to learning and conservation advice through closer ties to our collection managers, and promoting better management in museums provincewide. We signed a Memorandum of Understanding with the University of Victoria, providing them with classroom space and internships for students. As we give academic institutions access to our collections, they provide young academics trained in modern techniques.

With a background in international cultural institutions, and as Editor in Chief of UNESCO's publication series *Museums and Diversity*, I have an abiding interest in diversity and inclusion. So I am particularly pleased about our work with the First Peoples' Cultural Council. The land that is now British Columbia is home to 203 unique First Nations, 34 languages and 61 distinct dialects, making BC the most linguistically diverse region in Canada. This year we partnered with the Council to develop an exhibition of BC First Nations languages. Slated to open in June 2014,

First Peoples' Cultural Council Partnership

Professor Jack Lohman and Tracey Herbert, Executive Director, First Peoples' Cultural Council, sign the Memorandum of Understanding at the Languages Exhibition Workshop, Musqueam Nation

it will help us understand and celebrate our intangible history, while actively engaging in safeguarding it. Such collaboration expands the Museum's voice to include the voices of other contributors, particularly those with first-hand experience and knowledge of cultural practice. This important work helps affirm individual and group identities, and contributes to First Nations' creative and economic development.

We seek to show British Columbia's history in all its diversity. As part of developing our 2015 gold rush exhibition, we are consulting descendents of Chinese mercantile families in Victoria and Vancouver to learn how they were affected by the experience, offering fresh perspectives on how the gold rush helped shape our province. We have also been planning and working on consultations with the Francophone, Black, Hawaiian and Jewish communities in British Columbia.

We contribute to many different areas in the provincial government, providing expert advice for the Site C dam development, about invasive species and on the future of historic properties. We act as a depository for fossils and archeological permits, and work with BC Hydro on environmental reviews. In partnership with the BC Vital Statistics Agency, we provide an online platform for data on BC births, deaths and marriages.

To support full and open access to our collections and knowledge, we have been building the necessary infrastructure. A major plank is digitization – the process of creating, securely storing and making accessible digital copies of existing, often fragile records. These include written records like the Douglas Treaties, maps, films, photographs, audio recordings, artwork and even artifacts. With more than seven million items in our collection, the task would be prohibitive without partners like the Google Cultural Institution. An important goal of digitization and increased access to experts is to encourage participation by and with our audiences.

One of our great projects is a planned *Atlas of British Columbia*, a kind of giant digital museum that will bring together archives and collections from across the province, including those of private collectors. The work we have been doing this year on the Learning Portal is the first module of that Atlas.

Museums play a crucial role in reflecting our understanding of the world in which we live, move and have our being, as well as the values and norms which influence our increasingly cosmopolitan and multicultural societies. We cannot rewrite what we have written. But we can add a critical footnote that has the power to shape the future.

Professor Jack Lohman, CBE
Chief Executive Officer

Organization Overview

How we serve British Columbians

The Royal BC Museum is an internationally renowned centre of learning and education about British Columbia, its peoples, its systems and its environment. We are an important economic contributor to the province, drawing visitors from around the world and supporting an array of tourism-related jobs and businesses. As the keeper of BC's identity, we help shape our province's reputation locally and globally.

For nearly 130 years, the Royal BC Museum has preserved, explained and celebrated British Columbia's history. Our natural history and social history artifacts and records – from mammoths to masks to moving images – enable us to tell the widest possible range of stories: of land and people, of place and movement.

Our experts collect, interpret, care for and share their knowledge, revealing context and new layers of understanding. Much of what we now know about BC, we owe to research on our carefully preserved historic resources, and much scientific study going forward depends on data held in research collections like ours.

We share the stories through exhibitions, displays, education programs, public talks, events, websites, publications and social media. In this way, the Royal BC Museum establishes our province's place in the past, present and future for all British Columbians.

Legislated responsibilities

The *Museum Act* (2003) sets out the purposes, powers and governance of the Royal BC Museum, establishing it as a Crown corporation. Under the Act, the Corporation is responsible for the provincial museum, the provincial archives, Helmcken House, Thunderbird Park, Mungo Martin Big House (Wawadit'la), St Ann's Schoolhouse and the Netherlands Centennial Carillon.

Under Section 4 of the *Museum Act*, the purposes of the Corporation are:

(a) to secure, receive and preserve specimens, artifacts and archival and other materials that illustrate the natural or human history of British Columbia;

(b) to hold and manage the archives of the government;

(c) to increase and communicate knowledge of the natural and human history of British Columbia by research, exhibits, publications and other means;

(d) to serve as an educational organization;

(e) to develop exhibits that are of interest to the public;

(f) to manage, conserve and provide access to the collection;

(g) on the request of the government, to manage cultural and heritage facilities designated by the government;

(h) to perform functions usually performed by a museum and archives.

Although its main buildings are in Victoria, the Royal BC Museum reaches every region of the province through its website, exhibitions and services, and is responsible to all British Columbians.

Guiding principles

Mission

The Royal BC Museum brings
British Columbia's stories together.

Our collections, research and presentations enable us to tell the stories of BC in ways that enlighten, stimulate and inspire.

By exploring our human history and natural history, the Royal BC Museum advances new knowledge and understanding of BC, and provides a dynamic forum for discussion and a place for reflection.

Our Vision towards 2017

Vision

In 2017 the Royal BC Museum will be a refreshed, modern museum advancing knowledge about British Columbia through our collections, presentations, expertise and partnerships for the benefit of the society and the economy of British Columbia.

Our vision is supported by four themes of work: improving the on-site experience; strengthening our digital infrastructure; creating better access to our collections, archives and learning; and aligning our skills with our plan.

Values

The Royal BC Museum is committed to the following values:

Visitor service:

by providing a high degree of interest and value to all our visitors;

Excellence:

in supporting collections representative of the human and natural history of BC and encouraging a high degree of interest through our programs and services;

Responsible stewardship:

of the collections and information entrusted to our care;

Sustainability:

of our natural environment and our financial health;

Innovation:

in embracing new ideas and processes to improve our services; and

Integrity:

in all our work, actions and conduct.

Operations profile

Business areas

The Royal BC Museum's strategic priorities are supported by four organizational streams, each responsible for a number of business areas.

Archives, Collections and Knowledge, responsible for:

- Collections Care and Conservation
- Knowledge (including curators and archivists),
  - Academic Relations and the Atlas of British Columbia
- New Archives and Digital Preservation
- Learning

Exhibitions Innovation, responsible for:

- Exhibition Development and Implementation

Operations, responsible for:

- Human Resources and Volunteer Services
- IT Services
- Marketing and Sales
- Fundraising Development
- Property Management, Security and Site Development
- Public and Media Relations
- Visitor Services and Access to Collections

Twin-spot Sphinx
Smerinthus jamaicensis

Eyed Sphinx
Smerinthus cerisyi

Finance and Business Development, responsible for:

- Licensing
- Business Development
- Corporate Finance

Partners, clients and stakeholders

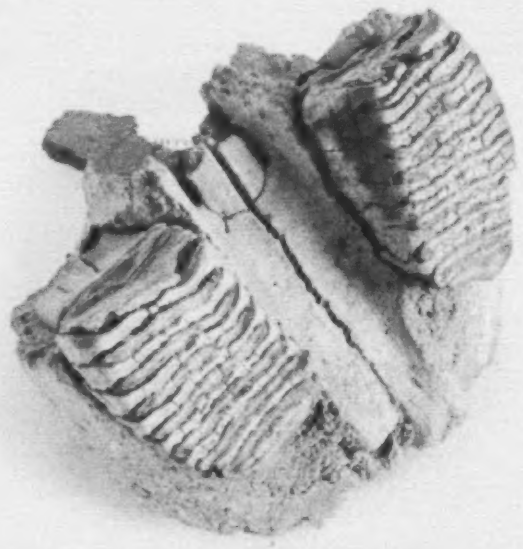
The Royal BC Museum nurtures a strong network of supporters including:

- federal, provincial and local governments,
- BC First Nations,
- local, regional and international businesses,
- BC tourism groups and services,
- cultural communities of BC,
- local, national and international museums and archives,
- research and academic communities,
- donors, sponsors, strategic partners and philanthropists,
- employees, volunteers and Board members,
- the Royal BC Museum Foundation, and the Friends of the BC Archives.
- our visitors – citizens of BC and Canada, families and children, students and tourists from all over the world

Commercial associates

Our commercial associates provide amenities and attractions for our visitors. We facilitate their success, and they provide us with financial support under specific agreements.

- IMAX Theatre, owned by Destination Cinema Incorporated (DCI)
- The Royal Museum Shop, operated by the Royal BC Museum Foundation
- Truffles Catering, our corporate catering partner
- The Museum Café



How services are delivered

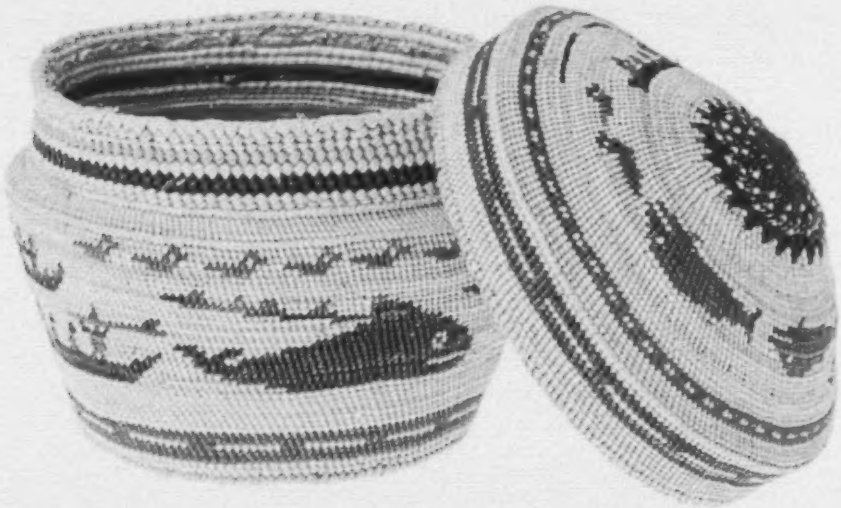
To accomplish our mission, the Royal BC Museum provides six key functions:

- developing and maintaining a provincial collection of historical material (specimens, artifacts and archives) related to BC;
- exhibiting our collection or making it available for exhibition by others;
- exhibiting material not in our collection that relates to BC's past, and providing an occasional "window on the world" by presenting touring exhibitions from international museums;
- conducting or assisting in research relating to BC human history and natural history;
- disseminating information relating to BC's history, and to the museum and archives and their functions;
- developing and implementing philanthropy/sponsorship and commercial activities in support of the Royal BC Museum's key functions.

The combination of all these activities enables the Royal BC Museum to fulfill its leadership role and to deliver programs and services to the people we serve.

Location of operations

The Royal British Columbia Museum's collections, exhibition galleries, archives and administration are at 675 Belleville Street, on Victoria's Inner Harbour. Online address: www.royalbcmuseum.bc.ca.



Governance

The Royal BC Museum Corporation is governed by a ten-member Board of Directors, appointed by the Province, and accountable to the Minister of Community, Sport and Cultural Development. The Board appoints a Chief Executive Officer (CEO) to implement policies and corporate goals.

Board of Directors

Suromitra Sanatani
Chair
Victoria

Susan Knott
Vice Chair
Vancouver

David B. Adams
Director
Victoria

Daphne Corbett
Director
Victoria

Heidi Dale-Johnson
Director
Vancouver

Garth Evans
Director
Vancouver

Lynne Kennedy
Director
Vancouver

The Honourable Steven Lewis Point, OBC, LLB
Xwĕ lī qwĕl tĕl
Director
Chilliwack

Terry Segarty
Director
Cranbrook

Angela Wesley
Director
Terrace

How our Board governs

- In its operation, the Royal BC Museum Board adheres to the principles of:
- leadership and stewardship of the role of the Board as determined by legislation;
- clarity of roles and responsibilities;
- trust and transparency in all Board discussions and in the operation of the Royal BC Museum;
- service and corporate citizenship;
- objective analysis of given materials to make the best decision;
- accountability and performance; and
- continuous improvement in Royal BC Museum business operations and in Board functioning.

The Royal BC Museum Board of Directors acts in accordance with the *Best Practice Guidelines* and the *Governance and Disclosure Guidelines for Governing Boards of BC Public Sector Organizations*, which can be found at: www.fin.gov.bc.ca/brdo/governance/corporateguidelines.pdf.

For detailed information about our Board of Directors, see: http://royalbcmuseum.bc.ca/about/board-of-directors/

For detailed information about the Governance of our Board of Directors, visit: http://royalbcmuseum.bc.ca/about/reports-and-policy/ and click on the "Board Governance" tab.

Board committees

Since the Service Plan of 2013/14 - 2015/16, Board committees were reorganized and reduced in number to provide a sharper focus on our new goals.

Finance and Audit

Purpose: Ensuring that our financial and accounting policies conform to the *Museum Act* and all other applicable legislation, and that our financial reporting systems meet the needs of the Board and the Royal BC Museum.

Members: Daphne Corbett, Chair; David Adams; Angela Wesley; Suromitra Sanatani, Board Chair; ex-officio members: Professor Jack Lohman, CBE, Chief Executive Officer, and Sandy Pratt, Vice President, Business Development and Executive Financial Officer.

Governance, Nominating and Human Resources

Purpose: Overseeing the Board's nominating and governance activities, establishing criteria for Board membership; pre-screening and recommending candidates; managing Board orientations and evaluations; and maintaining documentation. Manages corporate governance and monitors Board effectiveness.

Members: Garth Evans, Chair; Lynne Kennedy; Susan Knott; Suromitra Sanatani, Board Chair; ex-officio member: Professor Jack Lohman, CBE, Chief Executive Officer.

Site Development

Purpose: Advising the Board on our masterplan and Royal BC Museum renewal, overseeing and establishing policies for management of the Royal BC Museum land and property.

Members: Lynne Kennedy, Chair; David Adams; Garth Evans; ex-officio members: Professor Jack Lohman, CBE, Chief Executive Officer; Angela Williams, Chief Operating Officer; Suromitra Sanatani, Board Chair.

Royal BC Museum senior management

Professor Jack Lohman, CBE, Chief Executive Officer

Gary Mitchell, Vice President, Archives, Collections & Knowledge; Provincial Archivist

Sandy Pratt, Vice President, Business Development; Executive Financial Officer

Angela Williams, Chief Operating Officer

Vacant, Vice President, Exhibitions Innovation

Site Development

Year in Review

The Royal BC Museum symbolizes the cultural heart of our province, celebrating its distinct people, places and events. We are the only organization in the world dedicated specifically to the preservation of, and education about, the human history and natural history of British Columbia. Following are highlights from our 2013/14 fiscal year.

Showcasing British Columbia

Beyond the building is where the Royal BC Museum needs to be. External partnerships carry benefits in two directions: sharing artifacts much more widely across the province and further afield, and drawing in fresh collaboration from the outside.

Professor Jack Lohman, CBE

In 2013/14, Royal BC Museum artifacts and archives were on display in 53 locations around the country and across the globe. We contributed to federal government discussions on the 2017 celebrations of Canada's 150th birthday, and connected with cultural institutions and potential donors from around the world.

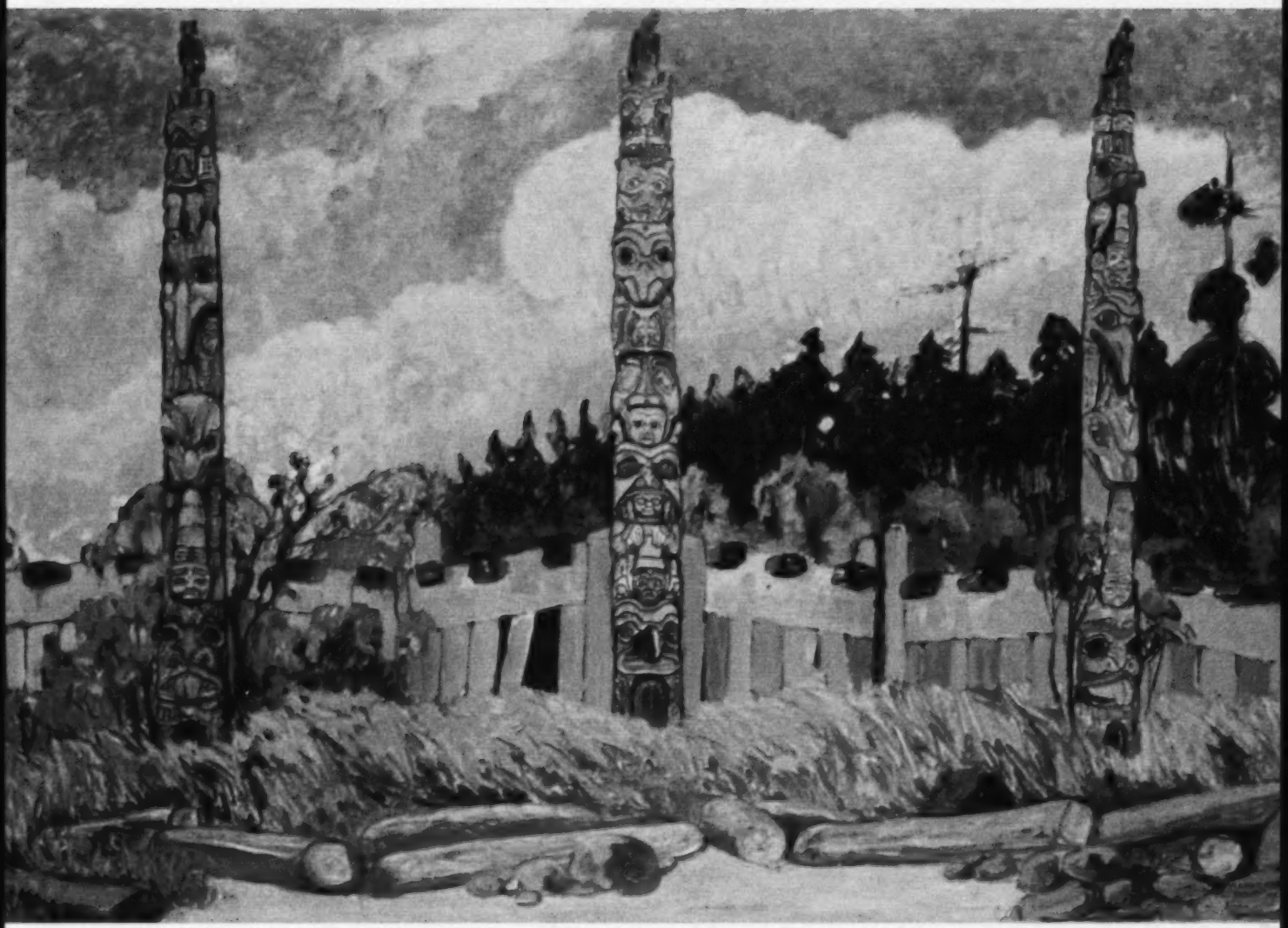
Working with museums in the UK and Ontario, we agreed to lend 26 of our Emily Carr paintings, drawings and sketches for upcoming major exhibitions there. Meanwhile, we are arranging with the Canadian History Museum and museums in China for loans to support our 2015 gold rush exhibition.

In September, a previously unseen group of Emily Carr's works took their place among paintings by other world masters when we partnered with the Google Cultural Institute. We were delighted to become the first institution in western Canada to be selected by Google for its Art Project. Our initial offering of 81 high resolution images included ethnographic artifacts and stunning gold and silver jewellery by renowned First Nations artists. It also featured paintings created in BC between 1778 and 1960 by Louis Comfort Tiffany; Emily Carr, E.J. Hughes and Frederick Varley. Other artists featured in this launch – Chief Nakap'ankam Mungo Martin and Charlie George Sr, Xalxidi – are not as well known outside BC, but their works, stories and contributions are exceptional.

Our multi-media *Tradition in Felicities* exhibition will enjoy a long life thanks to the Joan and John Walton Innovators Fund, which gave us a grant to digitize our exhibition in video format in English and Mandarin. This will help preserve and further repurpose the research and exhibition content, and from this, we will develop educational materials such as lesson plans for future distribution to schools and heritage institutions in BC, the rest of Canada and China.

Google Art Project

Tanoo, Q.C.I.
Emily Carr, 1913



Exhibitions and galleries

In May 2013 we launched the North American premiere of *Race to the End of the Earth*, a 2438 sq. m. (9000 sq. ft.) travelling exhibition from the American Museum of Natural History in New York. It recounted the contest between Scott and Amundsen to be first to reach the South Pole in 1911-1912. The exhibition featured photographs, paintings and original artifacts from Amundsen's and Scott's expeditions, placing visitors in the midst of Antarctic exploration and research at the dawn of the last century. A stunning video projection, digital map and other interactive exhibits revealed what scientists are learning today about Antarctica's surprising sub-ice landscape, ocean currents and weather.

Our popular *Tradition in Felicities* exhibition extended its run through November. It featured the oldest-known Chinese Freemasons' lantern in Victoria's Chinatown – with a Royal BC Museum conservator restoring the lantern as part of the exhibition – as well as historic photographs and a compilation of video interviews with local Chinese-Canadian elders telling the story of what life was like in Victoria's Chinatown and how Chinese New Year was celebrated from 1930 to 1950.

Remembrance Day commemorations were an onsite community event with veteran participation. The highlight was a visit by 15-20 Chinese-Canadian World War II veterans to view the Chinese Canadian Military Museum/ Canadian War Museum exhibition *One War: Two Victories*.

From November 2013 to April 2014 we presented *2013 Wildlife Photographer of the Year* from London's Natural History Museum. Shown for a third year with all new photographs, this visually striking exhibition showcases the world's best wildlife and nature images, seen through the lenses of prize-winning photographers. Beautifully displayed in sleek backlit installations, each photo and accompanying caption tells the inspirational, astonishing and sometimes humorous stories of our fascinating natural world.

We have completed the first wave of promotion for the May 16 opening of *Vikings*, the first North American stop for this exhibition by MuseumsPartner, Austria and The Swedish History Museum.

Construction of *Our Living Languages: First Peoples' Voices in British Columbia* is currently underway, scheduled to open in June. This innovative exhibition, a year in the making, is the result of our partnership and collaboration with the First Peoples' Cultural Council. It will showcase the rich diversity of First Nations languages, arts and culture in exhibits and programs that have never been seen before.

Preliminary work is underway for *Gold Rush!: El Dorado in British Columbia.* A draft interpretive plan has been completed, and conceptual design work is underway. Scheduled to open summer 2015, this 1829 sq. m. (6000 sq. ft.) exhibition will examine British Columbia's gold rush and how it shaped our province. The exhibition is being built to travel both nationally and internationally to as many venues as feasible.

We continued the work of preserving and updating our modern history, natural history and First Peoples galleries. This year we undertook a complete cleaning of our coastal forest diorama, with its massive trees, rich undergrowth and wild animals, a project entailing months of work.

Planning work this year included solidifying our exhibition plan into 2017 and highlighting Royal BC Museum-created exhibitions, as well as offshore exhibitions of interest to British Columbians.

Research

In September we dedicated a day for all staff to learn about the scientific- and humanities-based research undertaken by our own curators and archivists. We heard about important new discoveries of species, about new understandings of plant and animal behaviours and distribution patterns, about newly acquired archival records, and about the restoration of a fragile Chinese Freemason's lantern. We also learned how greatly our research is valued by its users from the government of Canada to international agencies. The day was so successful that we agreed to make it an annual event. The depth and breadth of our scholarship is nothing short of amazing!

Our researchers have a new vehicle for connecting with the public about their work. In January, the Royal BC Museum launched *Curious Quarterly*, an app and online publication featuring essays, research, illustrations and photography by curators, archivists and other experts. *Curious Quarterly* is funded solely through a generous financial contribution by the John and Joan Walton Innovators Fund.

Episodes of our informative TV series *This Week In History*, airing weekly on CHEK TV, can now be found on the RBCM Channel – http://royalbcmuseum.bc.ca/rbcm-channel/ – along with links to *Curious Quarterly*, the Google Art Project and our webcam.

We are working on a comprehensive research plan based on our collections and linked to our vision and goals.

Our Living Languages: First Peoples' Voices in British Columbia

New Exhibition
Opens June 21

This Week in History

Edward Cridge, dean of British Columbia, bishop of the Reformed Episcopal Church
1908
BC Archives A-01199

Preserving and sharing our treasures

New technologies afford unprecedented opportunities to preserve fragile records and make them accessible – and searchable – on line.

By creating 81 high resolution images of works by BC artists, we were able to give them a global audience through the Google Art Project, launched in September 2013. Visitors to the site at http://www.google.com/culturalinstitute/project/art-project can zoom in at brushstroke level, learn about the artists and build their own collections to share with others.

This year we digitized all 10 of the Frederick Dally albums in our care in preparation for an exhibition of the work. An English photographer who came to BC in 1862, Dally captured the Cariboo gold rush just after photographs were invented. On one trip, he carried 21 glass plates — and cumbersome photo equipment — on a mule up the Cariboo wagon trail as it was being built. The resulting photographs are dramatic, evocative and previously unseen by the public.

We also converted the work of noted ethnomusicologist Ida Halpern. These were records of her mid-20th century work among First Nations of coastal British Columbia where she collected, recorded and transcribed their music, documenting its use in their culture. (Read more about this collection on line in the first edition of *Curious Quarterly*.)

The BC Archives holds videotapes of 1,150 episodes of *Webster!* featuring interviews by Jack Webster, a veteran journalist with a reputation for being both tough and fair. The list of guests on the show is a virtual "who's who" from a decade in British Columbia and Canadian public life. We have begun by digitizing 15 key episodes, and are sourcing funding for a further 350.

Beautiful BC magazine presented iconic images of our province from 1966 to 1982. During this fiscal, we digitized nearly half the 22,000 slides, negatives and colour transparencies in our collection.

The digitization department supported work on a new provincewide resource for teachers and students, set to launch for the 2014/15 school year. The Learning Portal will be the first module of the *Atlas of British Columbia*, intended to provide a definitive source of information on the province's human history and natural history.

Frederick Dally albums

Shaft entrance of Neversweat Tunnel Co. Claim, Williams Creek
1868
BC Archives A-00937

Increasing the BC knowledge base

In collaboration with the First Peoples' Cultural Council, our curators have developed *Our Living Languages: First Peoples' Voices in British Columbia*, which will open in June 2014. This innovative exhibition will showcase BC's linguistic diversity, and honour a richness of culture that is rare and remarkable. The First Peoples' Cultural Council is central to developing the content, educational materials and learning programs. Our role has been to develop the narratives around the content, and to manage design and construction of the exhibition and its programs.

Preparing for *Gold Rush! Eldorado in BC*, we assembled a curatorial team to begin shaping our feature exhibition for the summer 2015. The team is responsible for the research, artifact selection and, alongside Learning colleagues, developing the storyline, which will benefit from community consultations with descendants of gold seekers and First Nations. In preparation for this exhibition, our curators have been conducting research, making community contacts provincially, nationally and internationally for research, artifact information and loans. We have also been planning and working on consultations with the Chinese, Francophone, Black, Hawaiian and Jewish communities in British Columbia.

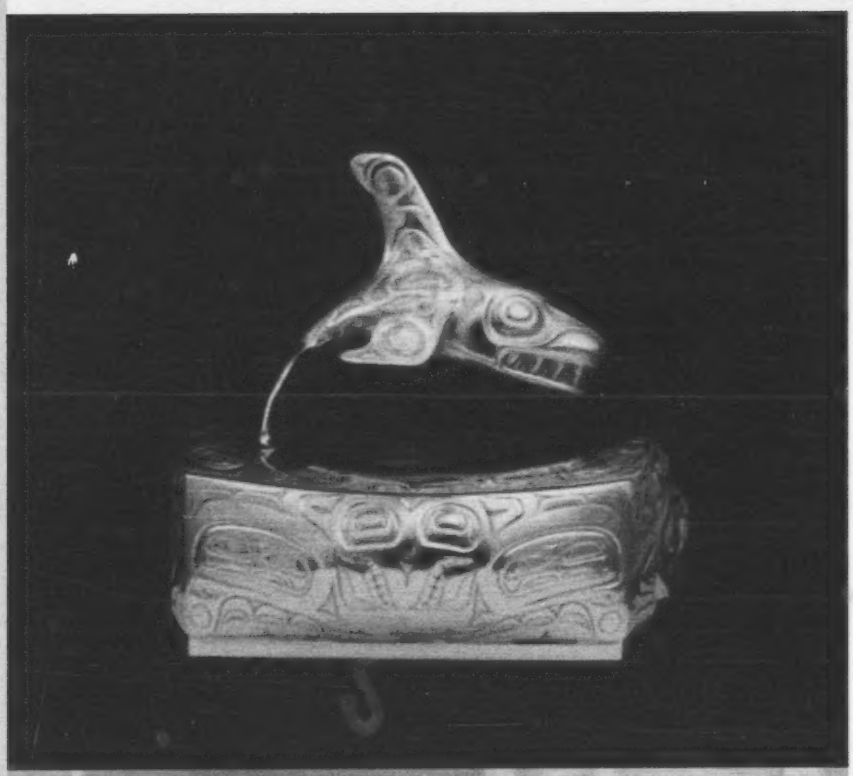
Over the course of the year, we worked with Sikh, Hindu, Muslim, Lebanese and other multicultural historians and community leaders on identifying artifacts and materials of provincial and historical significance, and on further acquisitions for the Modern History Collection. We also planned and hosted tours for Chinese-Canadian, Chinese-American and international communities, scholars and visitors to the museum and archives, to encourage the understanding and further utilization of our collections and holdings.

We continue to produce publications that garner national and international attention, including Professor Jack Lohman's *Museums at the Crossroads? Essays on cultural institutions in a time of change.*

Acquisitions

Human history

Colonel Richard Clement Moody, Royal Engineers, commanded the Columbia Detachment at the time of the Fraser River gold rush, and was Chief Commissioner of Lands and Works from 1858 to 1863 in what was then the Colony of British Columbia. In January, with the help of the Friends of the BC Archives and the Royal BC Museum Foundation, we purchased at auction a rare pictorial album, complementing colonial-era Moody family letters already in the archives. The collection includes 100 photographs, a sketch by Sarah Crease of the Moody house in New Westminster and other artifacts. It features some of the earliest known photographs of First Nations peoples.



Haida gold box with killer whale
Bill Reid, 1971
13902a,b
Selected artifact for *Gold Rush! Eldorado in BC*

Colonel Richard Clement Moody album

Photograph of unidentified First Nations man and Colonel Richard Clement Moody RE, circa 1859. From Richard Moody Album, acquired in 2014.

In July 1973, Stanley Humphrey sent the last railway telegraph in North America from Esquimalt. His collection, acquired in 2014, includes his telegrapher's "bug" as well as archival papers going back to 1909 on his first employer, the E&N Railway, and his post-1945 work in the telegrapher's union. This completes our collection on a revolutionary technology that began changing lives with the first line built in BC in 1862.

The John Percy Watson (1882-1935) collection, donated by his family, contains paperwork, photographs and objects used by Watson, who moved to BC in 1905. It illustrates his life as a young man, his love of sports and his community involvement as president of the Rotary Club, the BC Amateur Athletic Union and BC Amateur Hockey Association. The collection includes Watson's lacrosse stick and golf clubs, as well as baseball and hockey photographs from the 1910s and 1920s.

In 2014, we acquired eight very rare images of World War I soldiers being trained in BC for trades in post-war civilian life, as well as a beautiful example from the 1980s of a man's gold chain pendant commissioned from the great BC goldsmith and designer Toni Cavelti.

Natural history

A full skeleton of a humpback whale from the Tofino area is the latest addition to our mammal collection. Although we have five other records and specimens of humpback whales, this is the only complete skeleton. The specimen is in good condition and includes important data from a necropsy performed by Fisheries and Oceans Canada.

Gaps in our deep sea invertebrates collection – specimens logisitically difficult and expensive to acquire – were filled this year by donations from Oceans Network Canada and Fisheries and Oceans Canada. Other invertebrate acquisitions this year include holotypes of two newly described species of marine sponge, paratypes of several species, and specimens gathered from research trips to the Haida Gwaii and Peace River regions.

For decades, Dr Jeremy Tatum, an astronomer and an amateur expert in butterflies and moths, has been collecting eggs, caterpillars and pupae, raising and ultimately releasing them. He photographs them at each life stage, documenting aspects of their life history that may be unknown for many of these species. His donation of the pupal cases and the related information provides valuable life-history information about BC moths and butterflies, and adds specimens that are rarely collected, since most collections do not include immature stages.

We continue to collect samples from around the province to enhance the knowledge base of the natural history collections.

Humpback Whale Skeleton

Researcher at Haida Gwaii

Enriching opportunities for learners

Schools initiatives

The Royal BC Museum Learning Portal, planned to launch for the 2014/15 school year, will bring content from the museum and archives to educators and students around the province. This portal will tap into our wealth of resources, including text, images, audio and video, making it easy for teachers to access and use to augment curriculum. In compiling it, we have been working with an online advisory group of 15 professionals from across the province, including teachers and librarians.

Places were sold out in 2013/14 for HSBC-supported on-site school programs, in the second and third years of the program.

As part of our Remembrance school programs, more than 500 students from Grades 6 to 11 met with Korean War veterans, Chinese-Canadian World War II veterans and Afghanistan veterans throughout Veterans Week.

For our Heritage Week program for Grades 3 to 6, we asked students to work through the same difficult decision-making processes as real curators, collections technicians and heritage managers. Using the inquiry method of instruction, our teaching docents engaged students on the importance of objects to personal and cultural identity, and how those objects are handled, chosen and used in an institution like the Royal BC Museum.

Learning programs

This year's new programs were a resounding success:

- In October our new feature event Night Shift welcomed a sell-out crowd of 170 to visit the Royal BC Museum after hours. Tailored for young professionals, the program invited participants to experience a shift in perspective as they explored creative connections to our collections and exhibits through unique displays, special guests, entertainment, cash bar and food.

- Our new Kids' Club initiative – 32 Views – invited 10 children and their parents to behind-the-scenes tours each week. There they visited museum staff to learn about their work, and discovered our unseen collections, fostering our next generation of museum advocates.
- In November, we celebrated Night at the Museum in Old Town with a dance party in the forest of the Natural History gallery, stories in the First Peoples gallery, an IMAX movie, a pancake breakfast and adventures around every corner.
- Adults with their own research projects flocked to our new Archival Boot Camp to learn how to search the archives. The November offering sold out, as did a second one in January. At Spring Break Family History, families learned how to use the archives and discovered more about their BC family roots.
- Our Artists in Residence program, launched in September, is the first of its kind for a Canadian museum and archives. We invited three Victoria artists into the Royal BC Museum for a year-long residency. As well as taking part in some of our events, they go behind the scenes to chronicle the extraordinary objects and specimens that make up our collection.
- This winter we launched a new dialogue series called SWAP Café, where round-table discussions come to life after panelists stimulate reflection and inspire new thoughts and ideas, creating a unique, participant-driven experience. The first event, inspired by International Mother Languages Day on February 21, examined the links between language, identity and culture, and featured a panel of experts on indigenous languages

Artists in Residence

Painting
Aimee van Drimmelen –
from the Botany collection

These new features joined our regular roster of popular learning programs:

- Behind the Scenes Tours twice monthly, October to June. Topics this year included Exhibit Arts and Special Effects Studios, Entomology and Earth History.
- Live @ Lunch, a monthly exploration of engaging topics related to Royal BC Museum research, travel, collections and exhibitions, with plenty of room for discussion, active learning and sharing of local expertise.
- Gallery Tours, offering highlights tours or thematic tours of the Modern History and Natural History galleries.
- Friends of the BC Archives Lecture Series, presenting an array of speakers on topics from early Victoria to the Vancouver Island Treaties.
- Wonder Sunday, a monthly interactive learning-based special event for families, featuring themes based on ideas inspired by our exhibitions.
- Night at the Museum family sleepover, an overnight adventure in which families join us for games, flashlight tours and an exhibition-related expedition. In the morning, they enjoy a pancake breakfast before heading home.
- Spring Break Camp: Focus on Nature, sponsored by HSBC, is a photography-inspired three-day-long camp where campers learn about photo composition and storytelling.
- Summer Camp, a week-long adventure where budding explorers spend lots of learning time in our feature exhibition, as well as enjoying outdoor activities.
- Photography Day Camp for adults, a one-day photo camp, centred on the *Wildlife Photographer of the Year* exhibition, including time with a professional photographer.

Academic relations

Our collaboration with University of Victoria this year has been very productive. Together, we organized an international conference for May 2014 – *Charting Imperial Itineraries: 1914-2014, Unmooring the Komagata Maru* – and planned for the UNESCO Canadian Commission's annual general meeting to be held at the Royal BC Museum in June 2014. We are also working with the university to plan a Royal BC Museum-hosted Viking Archaeology summer course on our site in June, coinciding with our feature exhibition, *Vikings*.

HSBC-supported
on-site school programs

Night at the Museum

Summer Camp

Youth engagement work initiatives

Four student teachers/museum educators were hired on contract to develop and deliver on-site school programs, spring break camps and self-directed visit guides for Grades K-12 in 2013/14.

In January, we provided an internship for a museum educator from Algonquin College Applied Museum Studies.

Four teacher-candidates from UBC's Education Faculty were involved in three-week practicums, with tasks including evaluation of our new self-directed school visit guides and development of Learning Portal activities.

Publications

Curious Quarterly, launched this January, is an app and online publication featuring essays, research, illustrations, and photography produced by curators, archivists and other experts. Our curators, archivists and other behind-the-scenes team members help to create a publication as diverse and unique as the collection itself. It is funded solely through a generous financial contribution by the John and Joan Walton Innovators Fund.

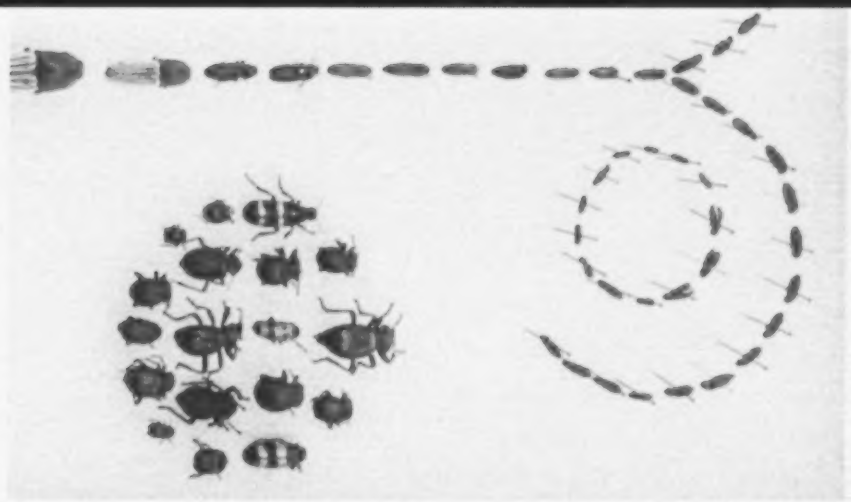
Museum at the Crossroads? Essays on cultural institutions in a time of change, is published by the Royal BC Museum. In this collection of illuminating essays, Professor Jack Lohman shares his views on the role of museums in the various cultures of the world, on the importance of architecture and design in the personality of a museum, on the challenges of creating resilient cultural institutions in the face of financial crises, and much more.

Exhibitions, programs and events are featured in our program guide, available in print and on our website.

Connecting with our community

Annual seasonal events, favourites of Victoria residents – and visitors – include:

- Chinese New Year celebrations: **This year visitors enjoyed an arts and performance party celebrating the 155th birthday of Victoria's Chinatown.**
- Family Day: **Admission was free for visitors, which drove an increase in attendance.**
- April Fool's Weekend Scavenger Hunt: **Staff placed unusual objects alongside artifacts and specimens in exhibitions throughout the museum, and visitors tried to identify the objects that did not belong.**
- Canada Day and BC Day: **For "Old-Time Penny Carnival", visitors brought their pennies and tried their hands at an egg-on-spoon race, fishing pond and other surprises.**
- Lest We Forget – Remembrance Commemorations: **This year we presented a Sunday-Monday Remembrance weekend of free talks, activities and exhibits. In partnership with Veterans Affairs Canada, we hosted displays by military historians, veterans' associations and community groups on the museum's main floor.**
- Carol-Along with the Carillon: **This year the Newcombe Singers joined provincial carillonneur Rosemary Laing, with visitors joining in the singing.**
- Seasonal decoration: **Old Town and Helmcken House were once again resplendent with period decor to celebrate the festive season, while children enjoyed visiting and having their photo taken with Father Christmas.**



Strengthening our organization

Building on our management strengths, we appointed department heads for key performance areas, such as Knowledge, including curators and archivists and their research; Learning, including the schools program; and Digitization, including new archives and web communications. For a complete list of heads and their responsibilities, see http://royalbcmuseum.bc.ca/about/department-heads/.

The full implementation of the Collection Management System in April 2014 will provide stronger information and data on Royal BC Museum objects, archives and specimens, not only increasing public accessibility but also supporting strategic planning.

This year we introduced a patrons' program – the Francis Kermode Group – to recognize key supporters and provide more opportunities for dialogue and engagement. A Patrons' Tour is being planned for 2015, and significant engagement activities are underway.

We are increasing fundraising initiatives, including implementing a targeted major gifts program and a corporate sponsorship/partnership program. We continue to seek grants from a variety of sources. We strengthened our marketing and development group, with results already evident in the growth of corporate sponsorship.

In 2013 we developed a masterplan for the future of BC's museum and archives. It offers a sensible, achievable and exciting way to ensure the ongoing sustainability of our operations and the treasures in our care. By year end, we had finalized the plan, had developed a detailed project definition report for a phased, modular approach, and had completed a review of market retail opportunities. We are now exploring potential partnership opportunities.

We established a Business Continuity Committee to ensure that the museum, archives and our on-site partners are able to function and recover in the event of an emergency.

Haida headdress frontlet
attributed to Simeon sdiihldaa
Gift of Judge B. Patricia M. Byrne
1990
RBCM 19008

Report on Performance

Goals, Strategies and Performance Measures

Over the past two years, we have refined our vision and put in place the necessary supports to attain it. As we work towards realizing our vision, we will continue to deal with a sluggish global economy, rising costs, strong competition for resources and an aging infrastructure.

Despite those challenges, new opportunities are emerging, tied to the changing roles and functions of cultural institutions worldwide. Partnerships, collaboration and innovation offer opportunities for greater effect. Digitizing our collections will make them increasingly accessible, allow for richer contextualization and provide possibilities for commercialization. Collaboration with other museums will enhance our research, conservation and exhibitions. We have ramped up our work to develop strategic partnerships and find new synergies.

Financial sustainability is central to our stewardship role. The annual grant from the Province covered 61% of our operating costs in 2013/14. For the balance, we rely on admissions revenue and philanthropic contributions, sources that, by their nature, are variable and unpredictable. Costs have increased faster than revenues, and our mitigation efforts were hampered in 2013/14 by a delay in the hiring of several key positions, including development team members required for us to meet our mandate. Some of those positions have now been filled, or are expected to be settled early in the 2014/15 fiscal year.

Our goals are inter-related and mutually supportive. Together, they provide a strong foundation for meeting our legislated mandate, supporting government's priorities and working towards our vision. They are:

1. Create a unique Royal BC Museum experience.

2. Strengthen our digital infrastructure and reputation.

3. Enable greater access to our collections and archives while improving their long-term care. (This goal was changed from "Create a new BC Archive and Collections Centre" to reflect our multi-faceted approach to better access and care.)

4. Develop as a progressive organization.

By advancing our appeal, reputation and ability to preserve and share our knowledge and collections, we will boost admissions, commercial revenues and philanthropic opportunities. By developing our ability as a progressive organization, we will ensure we continue to have the expertise to meet our mandate. Our success will contribute to BC's success, in the form of jobs, tourism revenue, our province's international reputation and enriched learning opportunities for schoolchildren and adults alike.

On an ongoing basis, we monitor how we are implementing our strategies. Because we are a combined museum and archives, however, comparable data are not readily available. Each area adopts unique solutions, since each has a specialized focus with its own inherent challenges. However the processes we use to manage risks to the collection incorporate the best practices of major museums and archives in Canada. As performance measures evolve in the future, we will continue to look for appropriate benchmarks for specific measures.

Goal 1

Create a unique Royal BC Museum experience

To attract, inspire and educate visitors, and to offer value to supporters, we need to create a unique BC experience. We want to draw our youngest learners and their families deeply into the BC story, forging an ongoing relationship with our province's natural history and human history.

To these ends, we work to improve the sense of welcome, continue our ongoing program of reinvigorating our galleries, and have created an array of educational supports, learning programs and events closely linked to the province's collections.

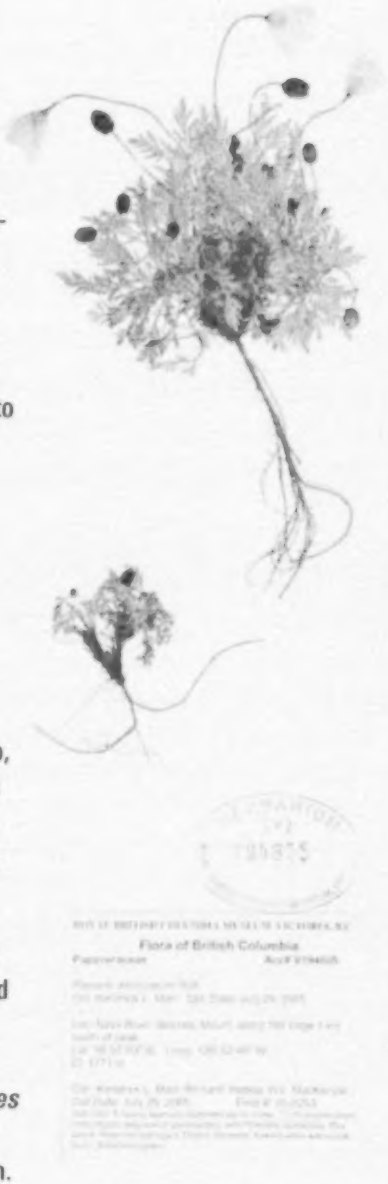
Strategies

1.1 Improve the quality of the main entrance and provide visitors with a first-class welcome.

1.2 Building on our definitive collections, refresh our permanent galleries to make a visit to the Museum more relevant and engaging.

1.3 Maintain an active exhibition program, conducting periodic evaluations to determine visitor interest and satisfaction.

1.4 Build an intriguing, unique and challenging program of learning opportunities for all ages.



Strategy 1.1

Making a museum entry worthy of the province's collection is one of the strategies addressed in our masterplan. While this is a longer-term goal dependent on securing funding, we have taken interim measures to improve the entry. We refreshed and brightened Clifford Carl Hall with a new paint job, to welcome visitors arriving through the east wooden doors or from the glass lobby. We removed the large screen blocking the view to the lobby, and filled the space with images and activity – citizenship ceremonies, a museum shop sale, an Olympics viewing screen and seasonal events.

Providing a first-class welcome speaks to more than physical space. It has to do with inclusion, making all British Columbians feel that they are represented by their museum and archives. Our Centre of Arrivals project makes a major contribution to that goal. So does our work with the First Peoples' Cultural Council in developing the exhibition *Our Living Languages: First Peoples' Voices in British Columbia*, due to open in June. Open-access events such as Family Day at the Museum and Admission by Donation offer another kind of inclusion. The museum and archives welcome a wide range of visitors, from tourists to researchers to local families, who are encouraged to make it a regular stop.

Strategies 1.2 and 1.3

Planning work this year included solidifying our exhibition plan into 2017, highlighting Royal BC Museum-created exhibitions as well as offshore exhibitions of interest to British Columbians.

Our *Tradition in Felicities* exhibition continued into the 2013 fiscal year, with the run extended through November. Offshore exhibitions included *Race to the End of the Earth* and the *2013 Wildlife Photographer of the Year.* In the planning and development stages were *Vikings*, an offshore exhibition due to open May 2014; *Our Living Languages: First Peoples' Voices in British Columbia*, to open June 2014; and *Gold Rush! Eldorado in British Columbia*, to open in 2015. See "Exhibitions" under "Year in Review" for details.

The new exhibitions plan also addresses renewal of both the natural history and human history galleries. We have been working towards the launch of new permanent exhibitions in 2014, reflecting the stories, cultures and languages of First Nations in British Columbia. This year we also undertook a complete cleaning of our coastal forest diorama, with its massive trees, rich undergrowth and wild animals. This was a large project, entailing months of work.

Customer satisfaction surveys we conducted this year showed that 93% of visitors found their visit to be "good" or "excellent".

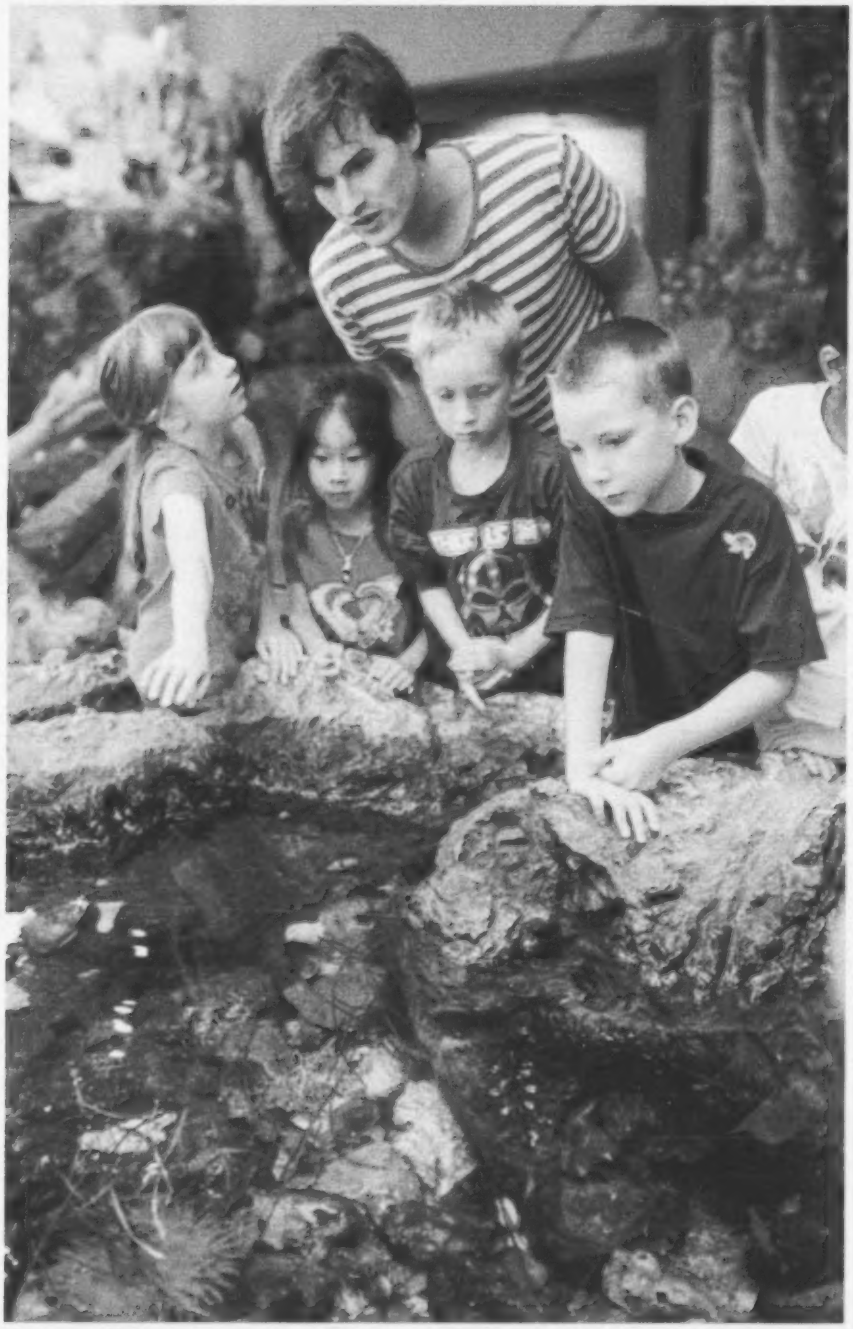
Strategy 1.4

In partnership with the Ministry of Education and after consultation with teachers across the province, we are revamping our offering for BC students. This enhanced learning program, with its web portal and revamped tours, will provide students and teachers provincewide a stronger and more comprehensive BC perspective, learning opportunities directly linked to the curriculum and greater and more equitable access to the collections at the museum and archives.

The Learning Portal and revitalized programs will support adult, family and "third age" learners. Docent programs are being revamped to appeal to modern learners, becoming more in-depth and entertaining. Learning programs and events will concentrate on providing visionary and imaginative opportunities focused on learning, providing a venue for members, researchers and scientific groups to discuss contemporary issues.

We introduced half a dozen new learning programs this year to sold-out crowds, including adults, children, families and young professionals. These were additions to our existing array of programs and events for people of all ages and all walks of life. For details, see "Enriching opportunities for learners" under "Year in Review."

We measure satisfaction for all visitor experiences and services throughout the Royal BC Museum, including our partners. We want to ensure people are satisfied with our program offerings, our improvements in the galleries and our service. We work with and train our staff and partners in providing superb and seamless service throughout the organization.



Performance measures

	Actual 2011/12	Actual 2012/13	Target 2013/14	Actual 2013/14	Target 2014/15	Target 2015/16	Target 2016/17
PM 1 Visitor volume on site – in millions (M)	.66 M*	.67 M*	.68 M*	.65 M**	.69 M**	.69 M**	.69 M**
PM 2 Per cent of people reporting satisfaction with their visit	88%**	90%	91%	93%	92%	93%	94%
PM 3 Number of people attending learning programs**	–	–	–	82,695	85,000	85,000	85,000

PM 1 On-site visitor volume measures our success in attracting visitors, and reflects our ability to provide a welcoming environment. The data for PM 1 is collected through our entrance procedures, which measure ticketed visitors, visits by members, school groups and those attending events. This data is tightly controlled and is reliable.

As noted in the footnote, the measurement and reporting of figures in PM 1 have been changed in Annual Report 2013-14 to reflect the adoption of a new, improved methodology. The IMAX theatre generates approximately 300,000 visitors each year, for which the Royal BC Museum provide services and amenities. Beginning in 2014, this volume is included in PM 1 measurements. Measurements will also include data from the new PM 3, the number of people attending all learning programs held throughout the year for all age groups. Accordingly, the next Service Plan will reflect this new measurement approach and identify new targets.

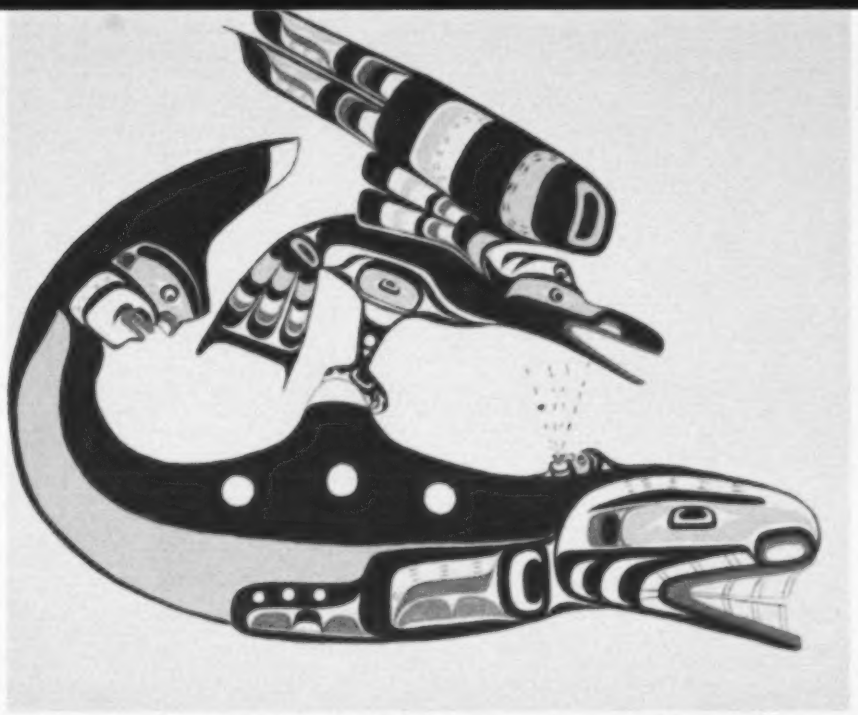
PM 2 Visitor satisfaction measures our ability to provide programs and exhibitions that are relevant and engaging. The data for PM 2 is gathered in exit interviews with a random sample of visitors to our physical site. The on-site electronic survey was offered in English, French and Simplified Chinese. The data is reliable with 95% confidence, 19 times out of 20.

PM 3 Number of visitors (including both children and adults) attending educational programs. This is central – especially in the case of children – to building long-term relationships and repeat visits. This total is included in the overall visitor volume (PM 1).

Prior to this year, PM 3 measured the "Per cent of visitors reporting an increased understanding of the BC story". Published measurements included Actual 2011/12: 78%; Actual 2012/13: 80%; and Target 2013/14: 82%.

* For comparison purposes with previously-published data, the first three columns of PM1 are restated here using the new methodology.

** Measurement approaches and specific metrics in PMs 1, 2 and 3 have changed after the adoption of a new, improved methodology to forecast, measure and report meaningful targets with increased accuracy.



Google Art Project

Untitled
Mungo Martin, 1960

Goal 2

Strengthen our digital infrastructure and reputation

Our digital presence is the virtual face of the Royal BC Museum, supporting our reputation and by extension, that of British Columbia. It is the public portal to information, virtual exhibitions, social media sites and, increasingly, to our collections, experts and educational programs.

Digital information is accessible and searchable, dramatically extending its reach and its value to researchers. It opens up commercial opportunities such as sales of e-publications, photographs and posters, image rights, online conferences and treasures from the Royal BC Museum Shop.

With the launch of our redeveloped website in April 2013, we enlivened and greatly increased access to information about our exhibitions, events, public programs and other features. The success of the new site is reflected in the doubling of web visits over previous years.

Strategies

2.1 Create an online *Atlas of British Columbia* as a single portal to our collections, research and datasets.

2.2 Create a single-source image bank of archival resources, to enable commercialization.

2.3 Consolidate our various IT platforms and digital assets, to enable the long-term preservation of our archival collections and improve accessibility.

Strategy 2.1

Our digitization projects – listed in "Preserving and sharing our treasures" under "Year in Review" – are building blocks for a definitive online collection of BC records, artifacts and information, an *Atlas of British Columbia*. The first module, the Learning Portal, will become the education portion of the *Atlas*.

Strategy 2.2

Images like those from our collection of *Beautiful BC* magazines will help fill an image bank, supporting our commercialization efforts. This year we scanned more than 10,000 of the slides, negatives and colour transparencies in that collection.

Strategy 2.3

In 2013/14, we redeveloped the content management system, ramped up our scanning capacity, and made significant progress digitizing key materials. In the process, we have been consolidating our IT platforms and digital assets.

Performance measure

	Actual 2011/12	Actual 2012/13	Target 2013/14	Actual 2013/14	Target 2014/15	Target 2015/16	Target 2016/17
PM 4 Visitor volume online – in millions (M)	2.5 M page views	2.5 M page views	2.75 M page views	2.4 M page views	3 M page views	3.25 M page views	3.5 M page views
	0 .48 M web visits	0.49 M web visits	1 M web visits	.81 M web visits	1.25 M web visits	1.5 M web visits	1.75 M web visits

Since the architecture of the new Museum website changed in 2013, page-view data is not comparable to previous years, and projections have been adjusted accordingly. Previous years' results for page views were converted to a similar reporting method for comparison purposes.

PM4 Visitor volume is a strong indicator of online presence and of our success in becoming a modern, accessible museum. The data for this performance measure is collected by our website statistics (page views and unique visitors). This data is tightly controlled and is reliable.

Since the architecture of the new Museum website changed in 2013, page-view data is not comparable to previous years, and projections have been adjusted accordingly. Online visitors can now gather more information from the homepage, are required to visit fewer pages to access deeper information, and are able to view information such as events in smaller "pop-up windows". We have also revised the web visit projections, based on the popularity of the new website and other digital projects that are feeding into it.

As digital infrastructure features are added, their usage will be monitored, providing a benchmark for future targets.

Goal 3

Enable greater access to our collections and archives while improving their long-term care

Note that Goal 3 has been revised from the previous Service Plan – "Create a new BC Archive and Collections Centre"- into a more accurate reflection of our strategic priorities, and properly placing the creation of a new BC Archive and Collection Centre as a supporting tactic.

Strategies

3.1 Enable and encourage greater access to our collections and archives, both physically and intellectually, while improving their long-term care and conservation.

3.2 By 2014 we will have developed research, exhibition and publication plans for selected specific collections and archives strengths, providing better search results for these collections. By 2015 we will have advanced our warehouse rationalization project, and by 2020 we will have built a new BC Archive and Collections Centre that provides increased opportunities for visitors and researchers from across the world to access material to inform and strengthen their research.

Strategy 3.1

The first goal of digitization is preservation; the second is accessibility. This year we made steady progress towards our digitization goals – see "Preserving and sharing our treasures" under "Year in Review".

We also made our physical stores safer and more accessible by installing new cabinets and developing a project to reorganize and catalogue the objects stored in our warehouse.

Strategy 3.2

This replaces the previous 3.1, which read "Create a purpose-built learning centre that supports, strengthens and increases interdisciplinary research on British Columbia's human history and natural history, with improved facilities to secure the long-term conservation of collections and archives, and with learning spaces to accommodate and expand our learning/ educational activities "

Our research, exhibition and publication plans are complete for selected collections and archives strengths. In February we installed a new database for the Herbarium's 215,000 records, representing an important improvement in the ease and speed of access to information in the collection for clients in academia, education and the general public.

Digitally reconstructed image of the Chinese Freemasons' lantern as it may once have looked

During this year, we reorganized collections stored at our warehouse to provide the most efficient use of space and level of access. Non-catalogued items were removed or relocated, giving priority to more significant, catalogued objects, which are being inventoried by managers from each of the collections. The Central Registrar is developing procedures to regulate, monitor and record access and use of the collections at the warehouse.

In 2013 we completed a masterplan for the Royal BC Museum, based on careful research into the needs of our collections, our experts, and our visitors, and further informed by public consultation. It identifies opportunities to enhance the visitor experience, provide suitable preservation facilities for the collections, and showcase the work of Emily Carr through a dedicated gallery space. The plan offers a realistic, practical and phased approach, envisioned to be implemented over a number of years, as funding permits. A funding strategy is being developed, and the narrative and images in the masterplan document will be essential to creating a strong business case for private and public investment, and that in turn will enable the Province to provide direction going forward.

Performance measure

	Actual 2011/12	Actual 2012/13	Target 2013/14	Actual 2013/14	Target 2014/15	Target 2015/16	Target 2016/17
PM 5 Collection risk management index	84%	80%	82%	82%	80%	80%	80%

PM5 The collections risk management index measures our ability to protect our collections. It will not improve substantially until they are housed in environmentally appropriate facilities.

The collections have grown through new acquisitions, so, while the total number of units has grown, the Index score has risen slightly, as a result of steps taken in 2013/14.

- We loaded tens of thousands of items into our leased cold storage vault (audio and video recordings and film reels) and frozen storage vault (photographs and films), thus substantially improving the preservation environments for these temperature-and relative-humidity-sensitive collections.
- We have moved some natural history collections into new storage areas and onto better supports.

- We have made major improvements to the overcrowding, disorganization, and poor housekeeping of the Commerce Circle Warehouse through the Warehouse Improvement Project.
- Headway has been achieved in rehousing the archaeology collection, separating and labelling artifacts for preservation and ease of access.

Royal BC Museum conservator restoring oldest-known Chinese Freemasons' lantern in Victoria's Chinatown

Goal 4

Develop as a progressive organization

Being a progressive organization is about being current, open, adaptable and ready for change. It involves attracting, retaining and developing exceptional people, creating sustainable revenue streams and engaging supporters with meaningful opportunities for participating in our work. It is built on strong partnerships and a global perspective.

Risks and Opportunities

Risks:

Demographic change
Declining admissions revenue

Opportunities:

Attracting, retaining and developing exceptional people
Securing new revenue streams
Developing international support

Strategies

4.1 Align skills and succession with our forward plan.

4.2 Generate income via philanthropic investment, sponsorship, grants and increased strands of self-generated income.

4.3 Develop internationally.

Strategy 4.1

Like all organizations – particularly those whose people bring advanced education and expertise to their work – we are concerned with succession planning in the face of demographic change. By 2017 the Royal BC Museum will deliver an integrated human resource strategy that links performance review to training and development, aligning skills with organizational priorities, succession planning and talent management. In 2013/14 we made progress towards this objective.

Strategy 4.2

Community support for the Royal BC Museum is exceptionally strong, an indicator of enthusiasm for the work we do. Now that we are embarking on a program of reinvigorating our work and our site, securing new revenue streams is more important than ever. We are looking at opportunities afforded by digitization, and significantly, by enhancements to our physical and virtual sites that would allow us to expand our income from retail, restaurant, banqueting and meeting facilities.

We are pursuing development avenues and potential revenue-generating prospects. These could include increased sponsorship opportunities such as adopt-an-artifact, book or painting; and expanding our licensing program, including reproductions. Our library and our digital photo and video stores are valuable assets, and we will be looking at ways to use them to generate sustainable revenue. All proposed commercial opportunities will have business cases developed and decisions made to proceed with viable options.

Strategies 4.2 and 4.3

We have developed a new, international group of supporters and ambassadors wishing to become more involved in our development, especially to help expand the scope, vitality and impact of our research and scholarship. The Francis Kermode Group, named for our longest-serving director, was established in 2013 to honour our top level donors. Their membership demonstrates their strong commitment to the Royal BC Museum, and entitles them to special privileges. Our goal is to increase membership in this group significantly in the period ahead.

As noted in the message from the Chief Executive Officer, we have expanded our international partnerships and collaborations over the period.

Vikings: Lives Beyond the Legends

Organized by The Swedish History Museum in Sweden, MuseumsPartner in Austria and the Royal BC Museum.

Performance measure PM 6

	Actual 2011/12	Actual 2012/13	Target 2013/14	Actual 2013/14	Target 2014/15	Target 2015/16	Target 2016/17
PM 6 Revenue earned from operations	$7.02 M	$7.0 M	$7.5 M	$7.5 M	$7.5 M	$7.7 M	$7.9 M
PM 7 Community support through volunteering (volunteer hours)	40,000	37,305	36,000*	39,250	38,000*	38,000*	38,000*
In-kind media	$0.35 M	$0.225 M	$0.25 M	$1.36 M	$0.3 M	$0.35 M	$0.35 M
Earned media	$0.98 M	$1 M	$1.05 M	$1.22 M	$1.1 M	$1.2 M	$1.2 M
Donations (cash and in-kind) and grants	$0.161 M	$0.016 M	$0.6 M	$0.75 M	$0.75 M	$0.8 M	$0.85 M

PM6 Revenue earned from operations includes admission fees, memberships, capital funds, donated collections and artifacts, and sponsorships.

The baseline for revenues required from operations was adjusted since the previous service plan to reflect the difference between our operating expenses of $19.4 million and government's grant, which was re-set to $11.9 million in 2013. Projections allow for necessary additional revenues to cover inflation.

Actual revenues for 2013/14 fell short of projections when our feature exhibition *Race to the End of the Earth* did not attract the expected number of visitors.

PM 7 Community support is measured through volunteerism, in-kind goods and services, donations (cash and in-kind) and grants.

The baseline for volunteers has been reduced as a result of changes to our learning program that will see more services delivered on line. In the past, significant numbers of volunteer hours were acquired through the on-site school programs. These will be reduced in number with the implementation of the Learning Portal.

* These targets have been been lowered to reflect current staffing levels; fewer staff are unable to manage as many volunteers as in previous years. The previous service plan target for 2013/14 was 42,000.

Government's Letter of Expectations

This describes specific accountabilities of the Royal BC Museum set out in government's 2013/14 letter of expectations, and our actions to address this direction.

Government Direction: Operate the business of the Corporation including preparing a long term strategy for managing the collections and archives.

We have completed a masterplan for the Royal BC Museum, which identifies opportunities to enhance the visitor experience, provide suitable preservation facilities for the collections, and showcase the work of Emily Carr through a dedicated gallery space. The masterplan is a realistic, practical and phased approach that is envisioned to be implemented over a number of years, as funding permits.

Government Direction: Continue to drive revenue through innovative business development strategies, including development of partnerships and implementing a sustainable fundraising program.

Digitizing our collections will make them increasingly accessible, and provide possibilities for commercialization. Collaboration with other institutions continues to enhance our research, conservation and exhibitions.

In September, we partnered with the Google Cultural Institute as the first institution in western Canada to be selected for their Art Project. Our initial offering of 81 high resolution images featured paintings by several BC artists including Emily Carr, stunning gold and silver jewellery by renowned First Nations artists and ethnographic artifacts.

We introduced a patrons' program – the Francis Kermode Group – to recognize key supporters and provide more opportunities for dialogue and engagement. A Patrons' Tour is being planned for 2015, and significant engagement activities are underway.

We are increasing fundraising initiatives, including implementing a targeted major gifts program and implementing a corporate sponsorship/partnership program. We continue to seek grants from a variety of sources. We strengthened our marketing and development group, with results already evident in the growth of corporate sponsorship.

Building on the Memorandum of Understanding we signed with Canada's Museum of History (MoH) last year, we have been working with them on a national committee focused on building a partnership network. MoH will contribute funding, expertise and artifacts for our gold rush exhibition, and will host the exhibition after the Royal BC Museum.

We continue to explore national and international partnerships, identifying synergies, collections, and collaborations with partner institutions across Canada, in the US and in China.

Government Direction: Advance understanding and raise awareness of First Nations arts, culture and languages in British Columbia; and showcase British Columbia's unique and important treasures from the museum and archives.

Construction of *Our Living Languages: First Peoples' Voices in British Columbia* is currently underway, with a planned opening in June. A year in the making, this exhibition is the result of our partnership and collaboration with the First Peoples' Cultural Council. This innovative exhibition will raise awareness of First Nations arts and culture in the context of the rich diversity of their languages, and will celebrate the successes of their communities in revitalizing those languages.

First Nations artists featured in our Google Art Project launch – Chief Nakap'ankam Mungo Martin and Charlie George Sr, Xalxidi – are not well known outside BC. Their exceptional works, stories and contributions are now accessible to an international audience.

The Douglas Treaties have been submitted to UNESCO's Memory of the World project and a response is expected in 2014.

Government Direction: Explore strengthening the museum's digital infrastructure, bringing together the museum's digital resources to promote the discovery, understanding and enjoyment of the collections.

Early in April, we launched a renewed website, doubling its viewership and drawing more people to our social media sites, where they can experience richness and energy of the Royal BC Museum, and have an opportunity to express their views.

We ramped up our digitization work in 2013/14, and developed a digital system to manage our collections. This work underpins our conservation/preservation goals, the launch of our new Learning Portal and our business development plans. Our digitization projects are the building blocks for a definitive digital collection of BC records, artifacts and information, an *Atlas of British Columbia*. The first module, the Learning Portal will eventually become the education portion of the Atlas.

The Google Art Project allowed us to display Emily Carr paintings previously unseen for lack of display space. Visitors to the site can zoom in at brushstroke level, learn about the artists and build their own collections to share with others.

In January, we launched *Curious Quarterly*, an online publication and app featuring essays, research, illustrations, and photography by curators, archivists and other experts.

Government Direction: Meet with the Ministry of Community, Sport and Cultural Development on a quarterly basis to review the achievement of the goals, objectives, performance and financial targets and risk assessments identified in the Corporation's Service Plan and specific accountabilities in the Letter of Expectations.

The Minister of Community, Sport and Cultural Development and the Royal BC Museum CEO held meetings quarterly, as did senior Ministry staff and members of the Royal BC Museum Executive team (EFO and COO).

Discussion topics included understanding and reaching agreement regarding the vision and strategic direction of the museum and archives; operational updates on issues such as revenue and attendance; Ministry funding allocations that contribute to the Royal BC Museum's financial sustainability; incoming exhibitions and their impact on the economy and jobs; internal exhibition development and national and international partnerships; the acquisition of new collections, contributing to knowledge and learning about British Columbia; and the status of the continuing development of the Royal BC Museum's masterplan.

Financial Report

The Royal BC Museum is committed to a strong financial foundation for the delivery of quality museum and archival services. Financial sustainability is central to our stewardship role. The annual grant from the Province covered 61% of our operating costs in 2013/14. For the balance we rely primarily on admissions revenue and philanthropic contributions, sources that, by their nature, are variable and unpredictable. We are working to diversify and increase revenue streams, and we are exploring innovative ways to engage donors and funders.

Royal BC Museum received $11.866 million in provincial operating contribution. RBCM experienced lower than forecasted admissions over the critical summer season. Government's ongoing Managed Staffing direction, while helping to offset the drop in revenues, presented challenges as many critical positions remained vacant. We continue to develop strategies to manage expenditures while maximizing programs in order to meet our mandates in the most cost effective manner.

The internal and external business and policy environment has a significant impact on our financial operations. As mentioned, one strategy is to increasingly generate more revenue from corporate sponsorships, major donors, and capital contributions from provincial and federal governments, as well as the private sector.

However, as these revenue streams take time to develop, and require both human and financial resources to build, the Royal BC Museum struggles to maintain and update its infrastructure and relies upon special exhibitions to generate admissions revenue. Other than special exhibitions, the Royal BC Museum's costs are essentially fixed.

During the year we incurred approximately $0.9 million in expenses related to completion of the masterplan and the planning phase of the Museum renewal project. These costs were offset by an equivalent amount of grant revenue.

The overall result for the year ended March 31, 2014 was a surplus of $0.022 million.

Summary of Financial Results

	Actual 2012/13	Actual 2013/14	Budget 2013/14	Variance Budget	Variance Year	Forecast 2014/15	Forecast 2015/16	Forecast 2016/17
	($M)	($M)	($M)	($M)	($M)	($M)	($M)	($M)
Revenue								
Province of BC Operating Contributions	12.166	11.866	11.866	0.000	(0.300)	11.866	11.866	11.866
Museum admission fees	4.071	3.604	4.247	(0.643)	(0.466)	4.250	4.075	4.100
Other income	2.970	3.931	3.251	0.680	0.961	3.449	3.915	3.878
Total Revenue	19.207	19.401	19.364	0.037	0.195	19.565	19.856	19.844
Expenses								
Salaries and benefits	9.048	8.303	8.994	(0.691)	(0.745)	9.100	9.191	9.283
Buildings	2.221	2.217	2.217	0.000	(0.004)	2.033	2.064	2.084
Taxes, City of Victoria	0.657	0.654	0.683	(0.029)	(0.003)	0.673	0.687	0.700
Security	0.929	0.934	0.921	0.013	0.005	0.957	0.961	0.966
Amortization	1.238	1.204	1.275	(0.071)	(0.035)	1.332	1.522	1.516
Special Exhibitions	1.353	1.215	1.162	0.053	(0.138)	1.550	1.550	1.400
Other Operating Costs	3.706	4.852	4.006	0.846	1.146	3.866	3.830	3.845
Total Expenses	19.153	19.379	19.258	0.121	0.226	19.511	19.805	19.794
Annual Surplus	0.053	0.022	0.106	(0.084)	(0.031)	0.054	0.051	0.051
Net Assets at Beginning of Year	12.826	12.879				12.901	12.955	13.006
Net Assets at End of Year	12.879	12.901				12.955	13.006	13.057
Capital	0.740	0.501	2.305	(1.804)	(0.235)	3.305	0.505	0.505
Debt	0.000	0.000	0.000	0.000	0.000	0.000	0.000	0.000

Statement of Financial Position

Cash and cash equivalents increased by $3.15 million due to the early receipt of the first quarterly installment of the 2014/15 Provincial operating grant.

Deferred revenue includes funding received for designated projects, membership fees and advance payments for service. These revenues are recognized when the project is completed or service is provided. Membership fees are recognized over the term of the membership. The increase of $3.38 million was primarily due to the early receipt of the 2014/15 quarterly Provincial operating grant (also impacted cash balance – see Cash and cash equivalents above).

Deferred capital contributions includes funding received from external sources for capital projects. These funds are recognized as revenue over the expected life of the corresponding capital asset. No additional funds were received in 2013/14.

Deferred exhibition costs are expenditures made for exhibitions opening in future fiscal years. The balance at March 31, 2014 is primarily related to costs incurred to produce the upcoming *Vikings: Lives Beyond the Legends* and *Our Living Languages,* which open in May and June, 2014 respectively.

Statement of Operations

Revenue

60% of operational activities were funded by the annual contribution from the Province of British Columbia. This contribution helps to ensure the best possible stewardship of the collections of British Columbia. The annual contribution was $11.866 million in 2013/14.

During 2013/14, admission fees represented 19% of total revenue (21% 2012/13). Admission fees fluctuate from year to year depending on the special exhibitions being hosted, the economic climate and weather. Admission revenue decreased by $0.466 million (11%) compared to the prior year due to several factors including a reduction in the number of exhibitions offered.

Other income includes grants, sponsorships, leases, rentals, royalties, and other income earned from programs. Other income was 34% higher than the prior year primarily due to grants received from the Royal BC Museum Foundation to fund the completion of the Master Plan and the planning phase of the RBCM renewal project.

We make every effort to maximize revenue resources through business operations. 20% of operations in 2013/14 (24% in 2012/13) were supported by this revenue.

Expenses

Total expenses in 2013/14 were $19.38 million compared to $19.15 million in 2012/13.

Salaries & benefits – The workforce consists largely of highly skilled full-time employees. The Royal BC Museum operations are also supported by a large and dedicated group of volunteers who contributed approximately 40,000 hours of service.

Government's Managed Staffing direction, put in place in 2012/13, continued into 2013/14 resulting in a reduction in salary and benefit costs of $0.74 million. The hiring restrictions were eased towards the end of the fiscal year, and many of the key vacant positions have since been filled.

Building costs – The Royal BC Museum continues to upgrade its facilities and complete maintenance projects. Building expenses include hydro, water, gas, cleaning costs and preventive maintenance.

Amortization – Represents the cost of externally and operationally funded capital investments in buildings, permanent exhibitions, operating equipment, and information technology hardware and software. The expense is recognized over the expected life of the capital asset.

Exhibition costs – In 2013/14 the Royal BC Museum hosted two travelling exhibitions, *Race to the End of the Earth* and *Wildlife Photographer of the Year 2013*. The cost incurred to host these exhibitions was $1.2 million.

Other operating costs – Includes a wide range of functions that impact all areas including: offsite storage leases, insurance, travel, bank charges, information systems, marketing and communications, general office supplies, professional services and the fair value of items donated to the collections. These costs were $4.85 million, $0.72 million higher than budget and $1.15 million higher than 2012/13. A majority of the increase in expenses was related to the completion of the masterplan and the planning phase of the RBCM renewal project and an increase in items donated to our collections.

Capital

Improvements continued to the new collection management application and our digital asset management application which will provide the public with increased access to the collections.

Summary of Financial Results over 5 years

	Actual 2013/14	Budget 2013/14	Actual 2012/13	Actual 2011/12	Actual 2010/11	Actual 2009/10
	($M)	($M)	($M)	($M)	($M)	($M)
Revenue						
Province of BC Operating Contributions	11.866	11.866	12.166	12.166	12.166	12.166
Museum admission fees	3.604	4.247	4.071	3.026	2.785	5.158
Other income	3.931	3.251	2.970	3.993	3.693	2.325
Total Revenue	19.401	19.364	19.207	19.185	18.644	19.649
Expenses						
Salaries and benefits	8.303	8.994	9.048	8.863	8.908	9.198
Buildings	2.217	2.217	2.221	2.340	2.074	2.020
Taxes, City of Victoria	0.654	1.275	0.657	0.671	0.652	0.741
Security	0.934	0.921	0.929	0.896	0.834	0.919
Amortization	1.215	1.275	1.353	0.194	0.448	2.888
Special Exhibitions	1.204	1.162	1.238	1.244	1.280	1.104
Other Operating Costs	4.852	4.006	3.707	4.943	4.395	3.136
Total Expenses	19.380	19.258	19.153	19.151	18.591	20.006
Annual Surplus of Revenues Over Expenses	0.022	0.106	0.054	0.034	0.053	(0.357)
Net Assets at Beginning of Year	12.879		12.825	12.791	12.738	13.095
Net Assets at End of Year	12.901		12.879	12.825	12.791	12.738
Capital Expenditures	0.501	2.305	0.740	0.548	5.575	5.716
Debt	0.000	0.000	0.000	0.000	0.000	0.000

Partners

The Royal BC Museum enjoys a long-standing partnership with the Royal BC Museum Foundation (Foundation). The Foundation operates the Royal Museum Shop, supports projects undertaken by the RBCM, collects donations and manages endowment funds on behalf of the RBCM. Endowment Funds have been established in support of RBCM projects, collections and archives. The Foundation directly manages $2.3 million in endowment funds and $4.2 million in funds restricted for specific projects. An additional $2.6 million is managed by the Victoria Foundation, $2.4 million in an endowment fund and $0.2 million in a restricted fund.

The RBCM partners with and receives royalties from the owners and operators of the National Geographic IMAX Theatre, Destination Cinema Incorporated (DCI). This mutually beneficial agreement between DCI and the RBCM is for a 30-year period and expires in 2028.

The Friends of the British Columbia Archives is an incorporated, not-for-profit organization managed by a Board of Directors elected from its membership. Its purpose is to support and foster awareness of the BC Archives.

Additional partners provide food and retail services which enhance our financial position and provide services to our visitors.

Risks and Uncertainties

Close to 40 per cent of RBCM's expenditures are funded by admissions revenue and philanthropic contributions, sources that, by their nature, are variable and unpredictable. Uncertainty about visitor numbers, and the discretionary spending of those who do visit, makes financial planning difficult, however RBCM will continue to seek ways to diversify and increase these revenue sources, including hosting engaging exhibitions that appeal to a wide audience.

The workforce is aging, leading to a potential shortage of professionals. Over the past two years 10% of staff retired; and in the next five years, 30% of staff will be eligible to retire. An investment in employee training and development is being made in order to lessen the future impacts of these retirements.

The state of the aging facilities impacts our ability to conserve and protect the collections. At more than 40 years of age, the Fannin tower and exhibition hall increasingly require repairs and maintenance to keep functioning. Infrastructure renewal projects will be carried out as finances permit in the years to come.

Future Outlook

Going forward, financial projections indicate modestly positive operating results. However, these projections depend to a large extent on revenues that are difficult to forecast and subject to changing external factors.

As admissions are such a major revenue stream, we are working to create more opportunities to attract visitors and enlist memberships, offering compelling reasons to visit the museum and archives. We have a firm vision in place to guide the organization's progress and development.

Enhancing existing and establishing new revenue-generating activities is essential to attain our goal of financial sustainability. We are focusing on growth of internal and external business channels and the continued growth of our online sales, publishing revenue and licensing of our image banks. The fundraising success of the RBCM is necessary to the maintenance and growth of our business operations and revitalizing of our galleries and buildings. We have revised our fundraising program and have planned strategic initiatives that will build on our foundation of success.

Capital investments are still very much required by the RBCM in order to continue to renew the site to preserve, protect, and provide access to the human and natural history collections of British Columbia. In this regard we developed a masterplan for the Royal BC Museum and we are now in consultation with our Stakeholders to make decisions regarding future investments. As part of our renewal effort, we continue to work on securing funding from all levels of government and private sector partners and philanthropists to enable us to move forward with the implementation of our master plan.

Summary

In our efforts to remain a world-renowned museum and archives while at the same time preserving BC's rich history, operating challenges are evident. Maintaining our excellent standing requires that we move forward and implement our vision with the support of government, funding partners, community members and the visiting public.

Management's Report

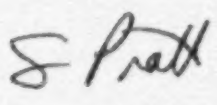
The financial statements of the Royal British Columbia Museum Corporation have been prepared by management in accordance with Section 23.1 of the Budget Transparency and Accountability Act of the Province of British Columbia, and the integrity and objectivity of the data in these financial statements are management's responsibility. Financial information presented elsewhere in the Annual Report is consistent with that in the financial statements.

Management is also responsible for the safeguarding of financial and operating systems, which include effective controls to provide reasonable assurance that the Corporation's assets are safeguarded and that reliable financial information is produced.

The Board of Directors is responsible for ensuring management fulfills its responsibilities for financial reporting and internal control. The Board exercises its responsibilities through the Finance and Audit Committee. The Finance and Audit Committee meets regularly with management and the external auditors have full and free access to the Committee. The Board of Directors, whose members are not involved in the day-to-day activities of the Corporation, are responsible for the review and approval of the financial statements.

Grant Thornton has audited the financial statements in accordance with Canadian auditing standards.

Jack Lohman, CBE
Chief Executive Officer



Sandy Pratt
Executive Financial Officer

Victoria, BC

June 10, 2014

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Grant Thornton

Independent Auditors' Report

To the Board of Directors of the Royal British Columbia Museum Corporation

We have audited the accompanying financial statements of the Royal British Columbia Museum Corporation, which comprise the statement of financial position as at March 31, 2014 and the statements of operations, changes in net financial position, and cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management's responsibility for the financial statements

Management is responsible for the preparation and fair presentation of these financial statements of the Royal British Columbia Museum Corporation in accordance with the accounting requirements of Section 23.1 of the Budget Transparency and Accountability Act of the Province of British Columbia, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's responsibility

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained in our audits is sufficient and appropriate to provide a basis for our audit opinion.

Opinion

In our opinion, the financial statements present fairly, in all material respects, the financial position of the Royal British Columbia Museum Corporation as at March 31, 2014, and the results of its operations, changes in its net financial position, and its cash flows for the year then ended in accordance with the accounting requirements of Section 23.1 of the Budget Transparency and Accountability Act of the Province of British Columbia.

Emphasis of Matter

Without modifying our opinion, we draw attention to Note 2(h) in the financial statements, which discloses that the accounting requirements of Section 23.1 of the Budget Transparency and Accountability Act of the Province of British Columbia are in accordance with Canadian public sector accounting standards except in regard to the accounting treatment of government transfers and restricted contributions. Note 5 discloses the impact of these differences.

Other Matter

The financial statements of the Royal British Columbia Museum Corporation for the year ended March 31, 2013, were audited by another auditor who expressed an unmodified opinion on those statements on May 15, 2013.

Grant Thornton LLP

Victoria, Canada May 23, 2014 Chartered accountants

Statement of Financial Position

As at March 31, 2014

	March 31, 2014	March 31, 2013
Financial Assets		
Cash and cash equivalents (Note 2(b))	$ 5,772,938	$ 2,621,302
Accounts receivable	175,466	378,525
	5,948,404	2,999,827
Financial Liabilities		
Accounts payable and accrued liabilities	1,766,617	1,817,895
Leave liability (Note 2(j))	329,185	319,342
Deferred revenue (Note 7)	5,381,431	2,005,650
Deferred capital contributions (Note 8)	10,345,655	10,960,898
	17,822,888	15,103,785
Net Financial Debt	(11,874,484)	(12,103,958)
Non-Financial Assets		
Tangible capital assets (Note 10)	23,785,215	24,488,204
Deferred exhibition costs (Note 2(e))	894,323	415,090
Prepaid expenses	96,030	79,528
	24,775,568	24,982,822
Accumulated Surplus	$12,901,084	$12,878,864

Commitments (Note 14)

On Behalf Of The Board:

Director

Director

Statement of Operations

For the Year Ended MARCH 31, 2014

	2014 Budget (Note 4)	2014 Actual	2013 Actual
Revenues			
Provincial operating contributions	$ 11,866,000	$ 11,866,000	$ 12,166,000
Museum admission fees and memberships	4,247,000	3,604,247	4,070,539
Other income (Note 11)	2,575,000	3,000,522	2,238,432
Amortization of deferred capital contributions (Note 8)	676,000	615,243	611,548
Donated collections and artifacts (Note 2(h))	-	315,351	120,110
	19,364,000	**19,401,363**	**19,206,629**
Expenses			
Salaries and benefits	8,994,000	8,303,463	9,048,423
Building costs	2,217,000	2,217,313	2,221,368
Amortization	1,275,000	1,203,558	1,238,256
Security	921,000	933,959	929,035
Taxes, City of Victoria	683,000	654,126	657,239
Special Exhibitions (Note 9)	1,162,000	1,215,017	1,352,879
Systems and telecommunications	787,000	768,804	815,016
Professional services	897,000	1,381,929	764,134
Materials and supplies	477,000	448,268	335,899
Archival records storage	500,000	490,116	452,984
Marketing and communications	475,000	510,358	374,067
Office and business	341,000	421,105	346,275
Insurance	200,000	197,699	188,334
Travel	209,000	220,278	208,221
Bank charges	90,000	82,610	94,142
Collections and artifacts	-	315,351	120,110
Donations	-	-	6,747
Other	30,000	15,189	-
	19,258,000	**19,379,143**	**19,153,129**
Annual Surplus	106,000	22,220	53,500
Accumulated Surplus, beginning of year	12,878,864	12,878,864	12,825,364
Accumulated Surplus, end of year	**12,984,864**	**12,901,084**	**12,878,864**

Statement Of Changes In Net Financial Position

For the Year Ended MARCH 31, 2014

	2014 Budget (Note 4)	2014 Actual	2013 Actual
Annual Surplus	$ 106,000	$ 22,220	$ 53,500
Acquisition of tangible capital assets	(2,305,000)	(500,569)	(739,570)
Amortization of tangible capital assets	1,275,230	1,203,558	1,238,256
	(923,770)	725,209	552,186
Acquisition of prepaid expense	-	(96,030)	(79,528)
Use of prepaid expense	-	79,528	74,337
Acquisition of deferred exhibition costs	-	(891,929)	(58,995)
Use of deferred exhibition costs	-	412,696	258,540
	-	(495,735)	194,354
Change in net financial position	(923,770)	229,474	746,540
Net financial position, beginning of year	(12,103,958)	(12,103,958)	(12,850,498)
Net financial position, end of year	$ (13,027,728)	$ (11,874,484)	$ (12,103,958)

Statement of Cash Flows

For the year ended March 31, 2014

	2014	2013
Operating Activities		
Cash received from the Province of British Columbia	$ 14,832,500	$ 12,166,000
Cash received from admission fees	3,613,034	4,152,671
Cash received from other income	3,604,070	1,998,851
Cash paid for donations	-	(128,449)
Cash paid for salaries and benefits	(8,241,016)	(9,049,835)
Cash paid for building costs, taxes and security	(3,761,988)	(3,894,427)
Cash paid for materials and services	(4,678,725)	(3,425,227)
Cash paid for special exhibitions	(1,694,250)	(1,153,334)
Cash provided from operating activities	**3,673,625**	**666,250**
Investing Activities		
Cash received from disposition of temporary investments	-	1,000,865
Cash used to purchase tangible capital assets	(521,989)	(772,397)
Cash used for investing activities	**(521,989)**	**228,468**
Increase in cash and cash equivalents	3,151,636	894,718
Cash And Cash Equivalents, beginning of year	**2,621,302**	**1,726,584**
Cash And Cash Equivalents, end of year	**$ 5,772,938**	**$ 2,621,302**

1 Nature of operations

The Royal British Columbia Museum Corporation (the "Corporation") is a Crown Corporation of the Province of British Columbia without share capital, incorporated on April 1, 2003 under the *Museum Act*. The Corporation is a tax-exempt body under Section 149(1)(d) of the *Income Tax Act*.

The purpose of the Corporation is to fulfill the Government's fiduciary responsibilities for public trusteeship of the Provincial collections and exhibitions, including specimens, artifacts, archival and other materials that illustrate the natural and human history of British Columbia. The Corporation is dedicated specifically to the preservation of, and education about, the human and natural history of British Columbia. The collection is preserved for future generations of British Columbians.

2 Summary of significant accounting policies

A Basis of presentation

The financial statements have been prepared by management in accordance with Section 23.1 of the *Budget Transparency and Accountability Act* of the Province of British Columbia. This Section requires that the financial statements be prepared in accordance with Canadian public sector accounting standards except in regard to the accounting for government transfers as described in note 2(g).

B Cash and cash equivalents

Cash includes cash on hand and balances held in Canadian bank accounts. Cash equivalents are investments in term deposits and are valued at their carrying value plus accrued interest. The carrying amounts approximate fair value as they have maturities at the date of purchase of less than ninety days.

C Financial instruments

The Corporation's financial instruments consist of cash and cash equivalents, accounts receivable, accounts payable and accrued liabilities all of which are reported at amortized cost.

D Revenue recognition

Government transfers are recognized in the financial statements in the period in which the events giving rise to the transfer occur, eligibility criteria are met, and reasonable estimates of the amount can be made, with the exception of transfers received for capital contributions as described in note 2(g).

Admission and program fees are recognized as revenue on the date the service is provided. Membership fees are recognized as revenue on a straight-line basis over the term of the membership.

Investment, royalty and rental revenues are recognized when earned in accordance with specified agreements when the amounts can be reasonably estimated and receipt is likely.

Grants provided for operational projects by external parties or governments are recognized in the period in which the resources are used, in accordance with the terms of the funding agreement.

Contributions provided for capital projects by external parties or governments are deferred and recognized as revenue on the same basis the related assets are amortized, in accordance with the terms of the funding agreement.

E Deferred exhibition costs

Costs of special exhibitions are deferred until the exhibitions are opened to the public and then are expensed over the period of the exhibitions to which they relate.

F Tangible capital assets

Tangible capital assets are reported at acquisition cost. Amortization is provided on a straight-line basis over the estimated useful lives of the assets as follows:

Buildings and improvements	up to 40 years
Permanent exhibitions	10 years
Operating equipment	5 years
Computer hardware and software	3 years
Vehicles	3 years
Furniture	5 years

Capital assets acquired during the year but not placed into use are not amortized until they are placed into use.

G Deferred contributions

Funding received for the acquisition of depreciable tangible capital assets is recorded as a deferred contribution and is recognized as revenue in the Statement of Operations in an amount equal to the amortization expense on the related depreciable assets. This policy is in accordance with Treasury Board Regulation BC 198/2011 under the authority of the *Budget Transparency and Accountability Act*, S.B.C. 2000, C.23, s.23. This accounting treatment is not consistent with the requirements of Canadian public sector accounting standards which require that government transfers be recognized as revenue when approved by the transferor and certain eligibility criteria have been met, unless the transfer contains a stipulation that creates a liability, in which case the transfer would be recognized as revenue over the period in which the liability is extinguished. The impact of the difference in this accounting policy on the financial statements is presented in note 5.

H Collections

In accordance with *PS1000 Financial Statement Concepts*, the collections, including art and historic treasures, are not recorded as assets in the financial statements. Donated collections are recorded as revenue estimated at the fair market value of the gift based on appraisals by independent appraisers. The acquisition of both donated and purchased collections are expensed.

I Volunteers

During the year, volunteers contributed approximately 40,000 (2013: 40,000) hours in support of the Corporation. Their activities include guided gallery tours and a variety of programs that enrich the visitor's experience at the Corporation and its profile in the community. Due to the complexities involved in valuing these services, they have not been reflected in the financial statements.

J Employee benefit plans

The Corporation and its employees contribute to the Public Service Pension Plan in accordance with the *Public Sector Pension Plans Act*. The Plan is a multi-employer, defined benefit plan, providing a pension on retirement based on the member's age at retirement, length of service and the highest earnings averaged over five years. Inflation adjustments are contingent upon available funding. The joint trustee board of the plan determines the required plan contributions annually. These contributions to the plan are expensed as incurred.

The Corporation annually contributes through the Provincial Government payroll benefit plan for specific termination benefits and employee benefits as provided for under collective agreements and conditions of employment. The benefit charge back rate that the Corporation pays through the Provincial Government is 24.00%. Costs of future benefits are recognized as an expense in the year that contributions are paid.

The Corporation administers a leave liability bank consisting of unused vacation earned. The full value of any accumulated vacation is paid upon retirement or termination.

K Use of estimates

In preparing the Corporation's financial statements, management is required to make estimates and assumptions that affect the reported amounts of assets and liabilities, the disclosure of contingent assets and liabilities at the date of the financial statements and reported amounts of revenue and expenses during the period. This includes and is not limited to the useful lives of capital assets.

3 Statement of Remeasurement

A Statement of Remeasurement has not been included in these financial statements. Management has determined that it would not provide any additional meaningful information as the Corporation did not recognize any remeasurement gains or losses during the year.

4 Budget

Budgeted figures were approved by the Board of Directors and by the Legislative Assembly of the Province of British Columbia on July 25, 2013 as provided in the Royal BC Museum Service Plan 2013/14 – 2015/16.

5 Emphasis of Matter

Impact of Accounting for Government Transfers and Restricted Contributions in Accordance with Section 23.1 of the Budget Transparency and Accountability Act

If the Corporation adopted Canadian public sector accounting standards excluding the modifications as described in the Treasury Board Regulation BC 198/2011 under the authority of the *Budget Transparency and Accountability Act*, S.B.C. 2000, c.23, s.23, the impact on the financial statements is presented as follows:

	2014 (Increase) / Decrease	2013 (Increase) / Decrease
Statement of Financial Position		
Deferred revenue	$ -	$ -
Deferred capital contributions	10,345,655	10,960,898
Accumulated surplus	$ (10,345,655)	$ (10,960,898)
Statement of Operations		
Other income	$ -	$ (121,473)
Amortization of deferred capital contributions	615,242	611,548
Annual (surplus) deficit	$ 615,242	$ 490,075

6 Financial risk management

The Corporation's financial instruments consist of cash and cash equivalents, accounts receivable, accounts payable and accrued liabilities all of which are reported at amortized cost.

It is management's opinion that the Corporation is not exposed to significant liquidity or credit risks arising from these financial instruments.

Liquidity Risk: Cash and cash equivalents are held with financially sound institutions and as such liquidity risk is not significant.

Credit Risk: Receivable balances consist primarily of trade receivables. At the financial statement date, 4% of the accounts receivable balance is past due and none is considered to be impaired. As such the Corporation is not exposed to significant credit risk.

7 Deferred revenue

Deferred revenue includes funds related to grants for restricted operating projects, future gallery rental deposits, advance admission sales, memberships and unredeemed gift cards. There are no operational restrictions associated with the grants received for operating projects.

	2014	2013
Restricted	$ 2,057,729	$ 1,654,524
Unrestricted	3,323,702	351,126
Total	$ 5,381,431	$ 2,005,650

8 Deferred capital contributions

Deferred capital contributions include funds received for construction of permanent exhibitions as well as facilities upgrades including HVAC systems, elevators, lighting and electrical capacity upgrades.

	Balance at March 31, 2013	Additions / (transfer)	Amortized to Revenue	Balance at March 31, 2014
Provincial government	$ 5,327,401	$ -	$ (150,322)	$ 5,177,079
Federal government	3,540,822	-	(167,966)	3,372,856
Other	2,092,675	-	(296,955)	1,795,720
Total	$ 10,960,898	$ -	$ (615,243)	$ 10,345,655

9 Special exhibitions

The Corporation hosts temporary exhibitions to provide a window on the world and encourage repeat visitation. In fiscal year 2014 these included: *Race to the End of the Earth* and *Wildlife Photographer of the Year*. In fiscal year 2013 these included: *Wildlife Photographer of the Year*; *The Navy: A Century in Art*; *Envisioning the World: First Printed Maps 1472-1700*; *Royal BC Museum at Wing Sang*; *Dinosaurs: Ancient Fossils, New Discoveries* and *Queen Elizabeth II by Cecil Beaton: A Diamond Jubilee Celebration*. Costs allocated to exhibitions are those additional costs which are directly incurred to host the exhibition. Professional service contract expenses include exhibition loan fees where applicable.

	2014	2013
Salaries and benefits	$73,545	$125,569
Professional service contracts	566,190	394,271
Marketing and communications	356,869	411,645
Materials and supplies	144,297	367,994
Other	74,116	53,400
Total	$1,215,017	$1,352,879

10 Tangible capital assets

Cost	Balance at March 31, 2013	Additions	Disposals	Balance at March 31, 2014
Land	$ 12,510,140	$ -	$ -	$ 12,510,140
Permanent exhibitions	1,521,208	-	-	1,521,208
Operating equipment	495,210	-	-	495,210
Hardware and software	1,496,444	500,569	-	1,997,013
Furniture	31,340	-	-	31,340
Buildings and improvements	12,299,714	-	-	12,299,714
Total	$ 28,354,056	$ 500,569	$ -	$ 28,854,625

Disposals include fully amortized assets removed from service.

Accumulated Amortization	Balance at March 31, 2013	Amortization	Accumulated Amortization on Disposals	Balance at March 31, 2014
Land	$ -	$ -	$ -	$ -
Permanent exhibitions	1,225,083	132,551	-	1,357,634
Operating equipment	216,571	82,609	-	299,180
Hardware and software	764,915	465,175	-	1,230,090
Furniture	11,990	6,268	-	18,258
Buildings and improvements	1,647,293	516,954	-	2,164,247
Total	$ 3,865,852	$ 1,203,558	$ -	$ 5,069,409

Net Book Value	Balance at March 31, 2013			Balance at March 31, 2014
Land	$ 12,510,140	$ -	$ -	$ 12,510,140
Permanent exhibitions	296,125	-	-	163,573
Operating equipment	278,639	-	-	196,029
Hardware and software	731,529	-	-	766,923
Furniture	19,350	-	-	13,082
Buildings and improvements	10,652,421	-	-	10,135,468
Total	$ 24,488,204	$ -	$ -	$ 23,785,215

11 Other income

	2014	2013
Grants and sponsorships	$ 1,705,956	$ 974,278
Property leases	754,910	735,210
Programs, services and miscellaneous	539,656	528,944
Total	$ 3,000,522	$ 2,238,432

12 Collections

As at March 31, 2014, the collections consisted of approximately 7.2 million artifacts, specimens and archival records (2013: 7.2 million). During the year, the Corporation de-accessioned 4 batches (2013: 4) and accessioned 500 batches (2013: 328) to its collections through the acquisition, purchase and accessioning process. The collections are valued at $150 million for insurance purposes.

13 The Royal British Columbia Museum Foundation

The Corporation has an economic interest in the Royal British Columbia Museum Foundation (the "Foundation"). The Foundation is an independent organization with its own Board of Directors therefore the accounts of the Foundation are presented separately and are not consolidated in these financial statements. The Foundation was incorporated to support activities on behalf of the Corporation. The principal activities of the Foundation are the operation of the Royal Museum Shop, the management of donations, bequests, endowments and the support of projects undertaken by the Corporation.

The Foundation has internally restricted funds of approximately $3,116,000 (2013 - $4,087,000), which are reserved for specific projects for transfer to the Corporation in future years.

During the year, the following amounts were paid by the Foundation to the Corporation:

	2014	2013
Funding for non-capital projects	$ 1,727,873	$ 426,750
Gift shop royalties	41,852	67,504
Purchase of goods and services	44,469	52,984
Total	$ 1,814,194	$ 547,238

As of March 31, 2014, $10,218 is due from the Foundation to the Corporation and is included in the accounts receivable balance (2013: $184,031).

During the year, the following amounts were paid by the Corporation to the Foundation:

	2014	2013
Purchase of goods and services	$ 11,183	$ 46,441
Total	$ 11,183	$ 46,441

As of March 31, 2014, $6,637 is due from the Corporation to the Foundation and is included in the accounts payable balance (2013: $6,991).

During the year, the CEO of the Corporation was independently contracted by the Foundation to provide professional consulting services with respect to fundraising.

14 Commitments

Operating Agreement

The Corporation has entered into a Theatre Operating Agreement for the operation of a large screen motion picture theatre on the Corporation's premises. Under the terms of the Agreement, the Corporation will be paid a royalty from the theatre including certain negotiated adjustments, plus specific amounts for additional operating costs. The term of the Agreement is 30 years and expires June 24, 2028.

Property Management Contract

The Corporation has entered into a five year service agreement for the provision of building management and maintenance services expiring March 31, 2015. Under the terms of the agreement, the Corporation will pay annual management fees as follows:

2015	98,374
Total	$ 98,374

Additionally, the Corporation will pay for direct maintenance costs as incurred by the contractor.

Information Technology Support Contract

The Corporation has entered into a 3 year service agreement for the provision of helpdesk and technical infrastructure support services expiring October 31st, 2014. Under the terms of the agreement, the Corporation will pay annual fees as follows:

2015	$ 200,200
Total	$ 200,200

Security Contract

The Corporation has entered into 5 year service agreement for the provision of security services expiring March 31, 2019. Under the terms of the agreement, the Corporation will pay annual fees as follows:

2015	$774,657
2016	790,150
2017	805,953
2018	822,072
2019	838,513
Total	$4,031,345

Additionally, the Corporation will pay for direct security costs as incurred by the contractor for special events, late openings and other functions that require additional security services.

Exhibition Loan Fees

The Corporation has a commitment to disburse the following fees related to the loan of artifacts and objects. Future anticipated payments are as follows:

2015	$640,573
2016	82,898
2017	82,898
Total	$806,369

Lease Commitments

The Corporation has operating leases to rent warehouse and cold storage space to store and preserve artifacts which expire on April 30, 2015 and January 31, 2017 respectively. Future minimum payments are as follows:

2015	$236,760
2016	70,200
2017	58,500
Total	$438,799

15 Comparative figures

Certain of the comparative figures have been reclassified to conform to the current year's presentation.

Royal BC Museum Supporters

The Royal BC Museum appreciates and acknowledges the ongoing support of the Province of British Columbia. Thank you to our generous donors and sponsors for their financial support and contributions to our collections during the 2013/2014 fiscal year.

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Contact the Royal BC Museum

More information about Royal BC Museum exhibitions and galleries, collections, programs, research, publications and corporate information such as reports and news releases can be found on our website, along with links to our Facebook and other social media sites.

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